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TALES OF HOFFMANN HEARD FOR THE
FIRST TIME THIS SEASON AT RAVINIA

Large Audiences in Attendance Nightly—L'Amico Fritz Is Winning Favor—Other Operas Also Attract

Chicago, August 4.—President Eckstein and his associates may well be pleased with the present season at Ravinia. Nightly the pavilion harbors an army of music lovers and the free seats are often occupied hours before a performance begins, thus attesting the popularity of grand opera when well presented.

PAGLIACCI AND LA NAVARRAISE, JULY 29.

A very fine performance of Pagliacci inaugurated the week auspiciously. Elizabeth Rethberg sang the role of Nedda with fine understanding and scored heavily after the Balatella, which was really beautifully rendered. Miss Rethberg is not, however, a perfect Nedda. The manner in which she costumed and acted the part was, to say the least, amateurish. Her Nedda was dressed a la Santuzza or Mama Lucia and her portrayal left much to be desired. Miss Rethberg, as has often been said in these columns, has a beautiful voice and a charming personality. She is a big favorite at Ravinia and will gain in popularity if she will remedy some of her faults—the most conspicuous being her heavy breathing, as even in the middle of the house she can be heard taking every breath. She should lose a little avoirdupois and then Miss Rethberg will rank among the very best. As it is, she is a big pillar of strength in the roster of the Ravinia company. Morgan Kingstom repeated his success of former years as Canio.

Vicente Ballester was capital as Tonio. He sang with great distinction and tonal beauty and won thunderous plaudits after the prologue, which was superbly rendered. Ballester, a very conscientious artist, found in the role many opportunities to disclose to best advantage his gorgeous organ and also his ability as an actor. His Tonio is quite different from others seen on the operatic stage in these surroundings. His is not a half-wit but a very cunning personage, a rascal, who, like many deformed men, have a high opinion of themselves in regard to their success with the weaker sex—a heartless villain, deliberate and with a single track mind, and which would have been hissed to the echo in the days when melodrama flourished. Ballester's big success was entirely justified and his performance will live long as one of the best achievements attained at Ravinia. Desire Defrere, often heard as Silvio at the Auditorium, transferred to Ravinia the same mark of excellence shown in this role. The Beppe of Giordano Paltrinieri is well known to Ravinia audiences and his performance on this occasion was as meritorious as in seasons gone by.

The second part of the evening was given to La Navarraise, with Bourskaya reappearing as Anita and Armand Tokatyan making a big hit as Araquil. Papi conducted the Leoncavallo work and the Massenet thriller was directed by Hasselmans.

ORCHESTRA PROGRAM, JULY 30.

Louis Eckstein is as lavish to the concert patrons of Ravinia as to the opera-gers, inasmuch as at the concert under review two of his trump cards were the soloists—Graziella Pareto and Elizabeth Rethberg—and for good measure Alfred Wallenstein, principal cellist of the Chicago Symphony Orchestra, also rendered a solo.

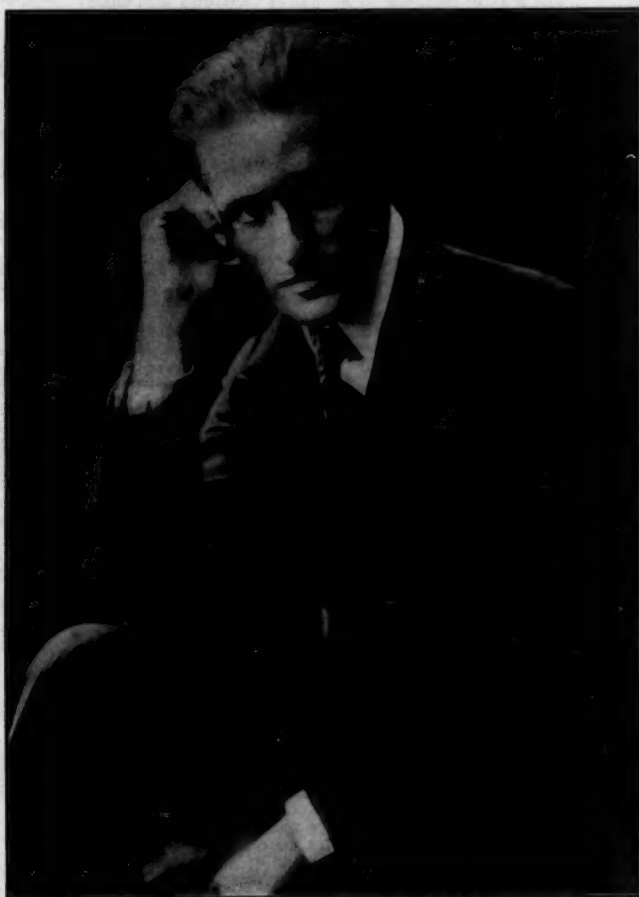
L'AMICO FRITZ, JULY 31.

Mascagni's opera, L'Amico Fritz, which has never been very popular in any country, is winning favor at Ravinia. This reversal of opinion is probably due to the manner in which it is rendered by the singers, played by the orchestra, conducted by Gennaro Papi and staged by Armando Agnini. The repetition of the work brought forth the same cast heard the previous week, so admirably headed by such sterling artists as Thalia Sabanieva, Tito Schipa and Giuseppe Danise.

TALES OF HOFFMANN, AUGUST 1.

Offenbach's tuneful comic opera had its first performance this season before an audience which showed unmistakably its pleasure by applauding the various interpreters after each solo and laughing heartily while one of the singers made a clown of himself. Even though this reporter was among the many who burst out laughing at the antics of Desire Defrere, who appeared as Spalanzani, the delightful Belgian baritone overstepped the bonds that separate high comedy from the low. An audience that encourages by its merriment an artist who exaggerates the farce, is nearly as much at fault as the singer, who, forgetting that he is an artist, becomes a buffoon or a clown. Mr. Defrere was very funny indeed, but his fun was at the expense of some of his fellow colleagues, and indeed Josephine Luchese, who sang the part of the doll, Olympia, was hampered by Defrere's grotesqueries, which brought sufficient laughter from the audience to disconcert a much more experienced artist than the young Italian-American soprano. Nevertheless, Miss Luchese, sure of herself, sang with great

distinction and scored heavily. She looked regal to the eye. Antonia was entrusted to that sterling songstress, Thalia Sabanieva. Margery Maxwell is a very clever girl. She copied her Giulietta from the pattern of Mary Garden's Thais. A good idea, and to the credit of the young singer, who played the part of the courtesan with that Gardenesque allure that is so captivating. Miss Maxwell, in glorious voice, sang with telling effect her various solos and with Bourskaya made the Barcarolle one of the big musical moments of the evening. She was much feted and justly so. Ina Bourskaya was the Niclaus, which was pronounced by the critics of both the Tribune and Herald-Examiner as "the best one in history." What more could be written?



CARL FRIEDBERG—MASTER PIANIST.

who will return to America in October for a concert tour, his first since 1918, when he appeared with the leading orchestras of the country, in recital, and in joint programs with Kreisler. Mr. Friedberg will bring with him many novelities for piano, including orchestral compositions of the modern Germans and some Spanish numbers. His first appearance will be in November, when he will play the Pfitzner concerto with the Society of the Friends of Music. His Aeolian Hall recital also will be in November, following which there will be a concert tour throughout the country. While in America Mr. Friedberg will conduct master classes at the Institute of Musical Art in New York. In addition to his fame as a pianist, this artist also is a well known composer. The accompanying photograph was taken during Mr. Friedberg's previous tour of America.

Leon Rothier was excellent as Coppélius. The part suits his voice to perfection and he got out of it all the fun that the librettists had intended. Thus, his portrayal had all the good points of former interpreters and a few of Rothier's. Louis D'Angelo was a handsome Schlemil and Paltrinieri a very funny Franz. Tokatyan, as Hoffmann, was superb, and made a deep impression. Hasselmans conducted with vim and precision.

FAUST, AUGUST 2.

Faust was repeated with the same cast heard previously.

Judson-Wolfsohn Differences Adjusted

Kenneth O'Brien, of the law firm of Smyth, Haggerty, King & Corcoran, representing Concert Management Arthur Judson, and Isaac Linde, of the law firm of Wise & Seligsberg, representing the Wolfsohn Musical Bureau, announce that all differences existing between the Wolfsohn Musical Bureau and Concert Management Arthur Judson have been amicably adjusted. Mr. Judson and Mr. Adams, it is also announced, desire to call the attention of their clients to the fact that all negotiations, as well as all details in connection with the bookings which have already been

with Florence Easton as Marguerite, Lauri-Volpi as Faust, Margery Maxwell as Siebel, Rothier as Mephisto and Ballester as Valentine.

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JAMES LATTIMORE HIMROD
MAKES A HURRIED EXIT

Former "President of the Board of Directors of the International Chautauqua Assembly and Summer School" Disappears Following the Request for His Resignation—H. H. Simpson Tries to Straighten Out Matters—Artists Suing for Fees—Idealistic Contracts

James Lattimore Himrod, "president of the board of directors of the International Chautauqua Assembly and Summer School at Lake Orion, Michigan," was a visitor to New York early last spring. Either in person or by letter he got in touch with a number of well-known teachers here in various branches of music, with a view to having them conduct classes at the so-called International Chautauqua. Some of them signed contracts. Some of them even went so far as to go to Lake Orion when the time came, only to find that "Dr." Himrod had left, at the request, it was alleged, of his fellow Chautauqua directors. Others, after signing contracts, were wise enough to wait until they found there was nothing tangible in the way of railroad fares, advanced payments, etc., and then stayed at home.

The inside of the story doubtless will not be known until (if they ever do) Himrod and his board of directors start in with mutual recriminations, but the following is an outline of what actually occurred as far as the MUSICAL COURIER has been able to get reliable information.

IDEALISTIC CONTRACTS.

As already stated, Himrod made contracts with a number of artists for teaching and concerts at the International Chautauqua Assembly and Summer Master School, to be held at Lake Orion, Mich., from July 4 to August 25. In a form letter sent out to some of them he said: "We are a non-profit-sharing corporation, chartered under the laws of Michigan, with full power to operate as such. We are being supported by some of the best men in Detroit. I have had some inquiries from Dunn and Bradstreet regarding my personal rating here. I am president of the organization, in charge of the program, and acting for the organization. I have only been in Detroit a few months, own no property, and have no personal bank account that would warrant my making such contracts personally. However, the board of directors carefully considered every feature and they have endorsed the program I outlined and contracted for, making definite promise to meet every item. Anyone who is coming to our International Chautauqua Assembly and Summer School will take no chances. I want to make this just as definite as possible."

FLEES WITH CORRESPONDENCE.

H. H. Simpson, H. F. Reid, C. W. Terry, Judge U. S. Bratton, and Allen Campbell, of Detroit, were listed as board members, and some of the communications sent out were signed by Simpson (treasurer) and Campbell. Alleged endorsements from the Detroit Chamber of Commerce, a Michigan senator, and other prominent men, were mailed out.

As nearly as can be learned the board of directors became alarmed by the popular antagonism to Himrod in Orion, and when some of the guarantors withdrew their pledges, they requested Himrod's resignation. On the day after the opening of Chautauqua, Himrod left for parts unknown, and, according to the director's story, he took all the correspondence and contracts with him. They are also said to have stated that they were unaware what those contracts were, though the words, "unanimously approved by the board of directors," were added to Himrod's signature on at least one contract.

ARTISTS SUING FOR FEES.

The artists were not due to arrive until July 7 and 9. H. H. Simpson, treasurer, who it is alleged subsequently signed himself as chairman and president, stated that he wired all the artists cancelling their contracts, though it is known that some of the artists did not receive any message. The ten or twelve faculty members and artists who reached

(Continued on page 17)

made by either management will be carried on and completed for the season of 1923-24 under the supervision of the Wolfsohn Musical Bureau as far as the following artists are concerned: Claire Dux, Marie Tiffany, Margaret Matzenauer, Sigrid Onegin, Olga Samoroff, Helena Marsh, Theo Karle, John Barclay, Clarence Whitehill, Carl Flesch, Elshuco Trio, New York String Quartet, Max Rosen, Elly Ney, Douglas Stanbury, Frank Sheridan, Willem Willeke.

Concert Management Arthur Judson announces that it will continue to book exclusively for the coming season

(Continued on page 16)

THE BACH SOCIETY CELEBRATES 200th ANNIVERSARY OF JOHANN SEBASTIAN BACH'S CALL TO LEIPSIK

A Rare Manuscript Discovered by Dr. Werner Wolffheim—Triple Piano Concertos and Organ Recital Heard

Leipsic, June 30.—More often than any other German city Leipsic has had the honor of being host to the old Bach Society with its ever increasing list of members. This year Leipsic was again chosen by the society for the annual Bach festival. It could hardly have been otherwise since the celebration planned was not only to be of the usual type but was also the occasion for celebrating the two-hundredth anniversary of Bach's coming as cantor of the Thomas Church to the city on the Pleise River. A more fitting place for this celebration than in Leipsic, where Bach's genius was developed to proud heights, could scarcely be found. In view of this anniversary the seven programs of the festival this year were restricted to compositions of Bach.

A splendid festival! Not alone for the quality of the compositions and their performance, but also by reason of the great number of foreign guests, especially from Switzerland and Scandinavia, who accepted wholeheartedly an invitation to be present. The list of compositions offered again made obvious the inexhaustible inspiration of this great genius; again emphasized his greatness which is more and more appreciated as the centuries roll by. So inexhaustible seem the creations of his genius that practically every Bach festival brings a surprise even to the connoisseurs. This year's festival was no exception to the rule. Not only were general works of little acquaintance performed on the cantata program, but one of these, a wedding cantata called *The Pleasant City on the Pleise*, was actually a novelty.

A RECENTLY DISCOVERED CANTATA.

The festival began with a program of cantatas among which the rarely heard *Liebster Gott, wann werd ich sterben*, proved, especially in the heavenly entrance chorus, to be a work of remarkable strength and depth. It must be ranked among the world's masterpieces in this form and after its great success one hopes it will be more often produced. Christ unser Herr zum Jordan kam, likewise rarely heard but nevertheless of great value, was also given. The orchestral accompaniment to the opening chorus of this work proved that Bach was a colorist of surprising significance.

The "rarest of the rare" items offered was undoubtedly the wedding cantata already referred to. Imagine that 173 years after Bach's death there should still remain one of his compositions that had never been performed. But it remained for Dr. Werner Wolffheim, the well-known Bach expert of Berlin, to discover the vocal parts of this work. Georg Schumann, of the Berlin Singakademie, arranged an accompaniment of two flutes, oboe, cello and piano, to the soprano and alto voices which was remarkable for its stylistic fidelity. It is music of the so-called "made to order" variety but in the best sense of the word. In it Bach offers no problems but is content to write music which would appeal to the ears of any group of wedding guests.

TEICHMÜLLER PUPILS PERFORM TRIPLE CONCERTOS.

Doubtless the majority of the visitors were also unacquainted with the concertos for three pianos in D minor and C major. The extreme technical demands of these works prevent their frequent performance. Three of the best pupils of Robert Teichmüller: Hans Belz, Anton Rohden, and Otto Weinreich, played both concertos with great skill. Nevertheless it is doubtful if such a presentation on three modern concert grands had the effect which Bach intended them to have since the similarity in tone quality

side. Under his hands the great Doric Toccata, or the four movements of the seldom heard and beautifully tender *Pastorale* opens, for even the most casual listener, a deep understanding of the innermost secrets of the world of tone. Another soloist who attracted attention was Julia Menz, of Munich, who gave a notable performance, marked by beautiful phrasing and polished technic, of the toccata and fugue in C minor, and two preludes and fugues from the well-tempered clavier on the recently perfected "Bachklavier" of Karl Maendler-Schramm. A notice of this invention was given in the *MUSICAL COURIER* some weeks ago after a demonstration in Berlin.

DR. KARL STRAUBE CONDUCTS FINAL NUMBER.

The proud peak of the festival was reached in the final program when Dr. Karl Straube conducted the B minor mass. This work belongs to the rare few in the world which at each performance impresses the hearer more and more deeply and forces upon one the ever growing conviction of its inestimable worth. Straube, who knows the score even to its minutest detail, is undoubtedly a "called" interpreter of this wonderful work. He makes it stand out before the audience like a mighty cathedral, which, by its power awes one so deeply that it is difficult to get back to everyday life. Dr. Straube's Gewandhaus choir and the unparalleled Thomas Choir combined to interpret the work in which they were supported by the Gewandhaus orchestra. The work of the vocal bodies was of customary high quality while that of the orchestra, aside from some embarrassing notes by the horn soloist, was of the standard which earned for it world-fame. The quartet, selected with the greatest care, consisted of Ilse Helling-Rosenthal, soprano; Maria Philippi, contralto; Emil Graf, tenor, and Wolfgang Rosenthal, bass. These constituted an ensemble of rare musical culture and noble euphony.

The general impression gained by all those attending the festival was deep and lasting, and their gratitude for the part taken by Dr. Straube and his able assistants was attested by long and ardent homage. The Bach Festival in Leipsic, 1923, just two hundred years since the mighty cantor was



JULIA MENZ, playing on the so-called *Backklavier*, a piano with two keyboards.

called there, has marked a high point in the musical history of the city which will stand for a long time to come.

DR. A.

Gigli Sings for Italian Charities

Word comes from Italy that Beniamino Gigli, the Metropolitan tenor, volunteered his services for a performance of *Tosca* in his native city, Recanati, given as a benefit for the disabled veterans of the World War, the first time Gigli had sung in his home city in opera for many years. Needless to say the theater was crowded to suffocation, hundreds standing around outside all through the performance, and the applause was frantic. Before returning here Gigli will also give his services for a performance of *Andrea Chenier* at Rimini, the proceeds of which will go to the war orphans of that city.

The Metropolitan favorite will reach America about September 15, going at once to San Francisco, where he will sing five performances in the season organized there by Maestro Merola, the operas being *Rigoletto*, *Tosca*, *Bohème*, *Mefistofele* and *Andrea Chenier*.

ROME'S POST-SEASON OPERA ENDS BRILLIANTLY AT THE TEATRO ADRIANO

Performances at the Teatro Nazionale Less Successful—Popular Concerts Before Breakfast

Rome, July 5.—The special six weeks of opera at the Teatro Adriano were brought to a successful close on July 1. As it happened to be Sunday, two performances were given: *The Barber* in the morning, and *William Tell*, in the evening. This last work's appearance on the closing night for the only time during the six weeks gives rise to the query whether or not it was worth while to go to all the expense for just a single performance. The powers that be, however, must have thought in the affirmative.

Taken all in all, the season's productions which included *Aida*, *Chenier*, *Traviata*, *Norma*, *Tosca* and *Othello*, averaged a noteworthy standard of excellence. Among the outstanding artists must be mentioned the tenor Tacani, whose singing in *Aida*, *Tosca*, and *Chenier* was first class, and the young Sicilian baritone, Augusto Boeuf. His voice, while not of great volume, is of a timbre which enables it to be heard in the remote corners of the theater. His work as *Jago*, in *Othello*, and as *Girard*, in *Chenier*, was always expressive. There should be no doubt about Boeuf's career being successful. Among the women, there was *Flore Revalles*, of France, who, although known by her work in French theaters, made her Italian debut in *Tosca*. Her voice is of fine quality and sufficiently expressive to be agreeable if not yet voluminous. She acted the part without any exaggerated sensuality. Rather tall, she is a beautiful woman and, knowing how to wear her costumes to advantage, was a treat to the eye as well as to the ear. All three of these artists are pupils of Maestro Cunelli of Milan to whom they certainly do honor. *Thea Carugate*, as *Violetta* and *Desdemona*, was only acceptable. Her voice is rather shrill except in piano passages where it is of agreeable quality.

A performance of *Othello* marked the twenty-fifth anniversary of the Teatro Adriano. Maestro Mascheroni, who conducted on the occasion of the opening, was again at the desk. Together with the singers he was accorded an ovation.

TEATRO NAZIONALE SEASON DISAPPOINTS.

As I already mentioned in an earlier letter to the *MUSICAL COURIER*, the Teatro Nazionale is too small for adequate opera production. Nevertheless the season opened with nothing less than *La Gioconda*. The inadequate production as well as the poor quality of the performers made its presentation insupportable. This first performance seemed to be a model for those which followed, as they were all marked by mediocrity and at times even worse. The merits of the young coloratura soprano, Alessandrini and Mme. Oddo, mezzo-soprano, were the redeeming features of presentations of *Lucia*, *Carmen* and *Rigoletto*. While the orchestra at the Adriano was first class (it consisted almost entirely of members of the Augusteo orchestra) that at the Nazionale was below par.

ST. CECILIA AND OTHER ACADEMY COMMENCEMENTS.

The three final programs given in connection with the graduation exercises at the St. Cecilia Academy brought out a number of excellent soloists and young composers. These last monopolized one entire concert. Practically all were members of Respighi's class. Compositions for organ, orchestra, string quartet and voice were heard. Outstanding among the young composers were Daniel Amfiteatroff, whose string quartet was full of movement and color; Rina Rossi, a post-graduate pianist, with two lyrics for voice and piano; Signor Sperandio, whose composition, *The Seasons*, was loudly applauded; A. Baruti, and the organist-composer Fernando Germani. Following the great success of Respighi's pupils at these exercises, as well as the success recently scored by his opera *Belfagor* at La Scala, the composer was tendered a banquet by his host of admirers.

The National School of Music, founded by Mascagni, also held graduating exercises. The two final concerts of

the institution were held in the Teatro Quirino. An outstanding talent was Maria Mariani, who revealed a remarkable voice. Besides this pupil from the class of Maestro Bezzi, the graduates in the harp class were also notable.

CONCERTS BEFORE BREAKFAST!

The Collegio Romana, Rome's public university, has been sponsoring throughout the year a series of so-called popular concerts intended to create a kind of musical culture among the masses. Throughout the winter season these concerts were scheduled for half past ten in the morning. Now that spring has come, bringing with it excessive heat, these concerts are given at five-thirty or six o'clock in the morning and are invariably crowded. The most recent one given the latter part of June deserves mention because of the importance of the artists who appeared. In an all-Italian classical program there was the pianist von Mendelssohn, Casado, cellist; Baruti, violinist, and Mercedes Serra, vocalist, each of them first class. It was immensely interesting to note the expression on the faces of the public made up largely of the uneducated laboring class.

MISCELLANEOUS TOPICS.

The Cossacks of the Kuban, chorus, soli, and dancers, gave two concerts at the Teatro Argentina with such success that they have been engaged for three more at the Salone Margherita. Their art is characteristic in every respect. Their dances are similar to the usual Russian folk variety although at times a trifle wilder.

Colombina's Heart is the title of a new operetta by Maestro Mercuri. It scored an immediate success at the Teatro dei Piccoli by reason of its fluent melody and rich orchestration.

A new choral society called *Camerata Palestrina*, recently formed in Rome, has just given its first concert of works by Palestrina and his contemporaries. Although the seriousness of purpose of this society is commendable its work at present is marked by immaturity.

DOLLY PATTON.

Next Season to Be a Busy One for Juan Manen

The International Art Concert Management, manager of Juan Manen, the Spanish violinist, whose immediate success on his appearances last season was one of the sensations of the year, announces that Mr. Manen's tour will begin on the first of January, 1924. He is booked for a tour of the continent, lasting until the end of March. His tour as outlined will carry him to the Pacific Coast, then north to British Columbia, and his return trip to the East will be divided between the important cities of Canada and those of the border States. This tour will introduce him to a wider public than he has yet appealed to, and it is quite reasonable to suppose that Manen will, in the season soon to open, establish himself as one of the permanent and prominent artists in American musical life.

Fiqués on Pleasure Trip

Carl Fiqués and Katherine Noack Fiqués are spending a delightful vacation. Upon leaving New York early in July, they went first to Cape Cod and Canada, proceeding from Provincetown, Cape Cod, to Boston, thence to St. John, N. B., then journeying to Nova Scotia, following this with a trip to Fredericton and Quebec.

Mr. and Mrs. Fiqués will return to the metropolis early in September to resume their professional activities.

Peralta "So Glad"

A card received by the *MUSICAL COURIER* from Frances Peralta, post-marked "Lago di Como, July 18," says: "Oh! I'm so glad I came. Motored here today."



GÜNTHER RAMIN, organist of the St. Thomas Church.

made an advantageous presentation of the rich polyphony possible in only a slight degree. Both these works have much musical value. Especially in the allegro movements the listeners were enraptured with the freshness and innate healthiness of the themes.

RECITAL OF GREAT ORGAN WORKS.

An entire recital was given by Günther Ramin, who, in spite of his youth, is the organist of the Thomas Church. Five of Bach's greatest organ works, each a world in itself, made up his program. These were performed in a manner that once again proved Ramin's extraordinary knowledge of Bach's style, his unlimited fantasy for tone and color combination, and his masterful technic on the purely mechanical

HUGE FINANCIAL LOSSES OF THE VIENNA STAATSOPER MAKES GOVERNMENT IMPATIENT

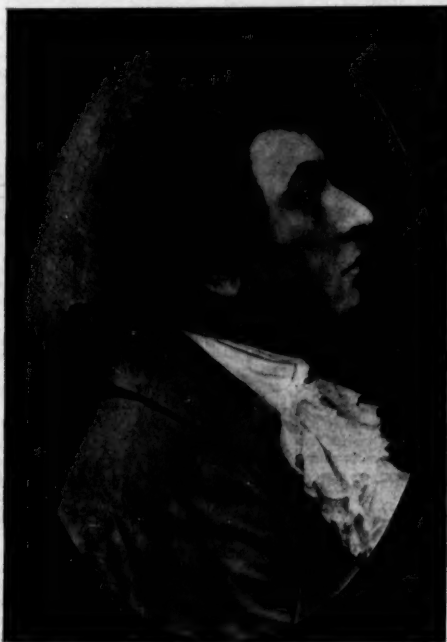
Mozart, a Comic Opera by an Opera Singer, Scores Success—Competition for the International Society?—After Several Years' Absence, Arthur Schnabel Triumphs in Home City

Vienna, June 30.—What has been the longest and most strenuous musical season within memory, has finally passed into history. Its official closing sign is the shutting up of the Staatsoper tonight where a somewhat ill-fated revival of Auber's opera, *Fra Diavolo*, provided an unexpected diversion from the dull routine of the repertory. The Auber opera, not heard here in decades, is pretty antiquated stuff by now, especially as regards the libretto. The "comedy spirit" provided by the two robbers, and particularly that of the stiff English couple, is pure horse-play, and its humor is decidedly lagging. What remains are some nice melodies, but unfortunately our present-day generation of singers lacks the playful lightness demanded by them. Oestvig was a truly demoniacal hero, and Elisabeth Schumann steered with taste through the boudoir scene which must have seemed the acme of "immorality" to our forefathers.

SOME FIGURES.

But the season just past has not only been the longest on record, but it has also been one of the worst, financially, in years. The Municipal Tax Office has recently published data concerning the revenue collected from the municipal Amusement Tax, and these remarks have been immensely instructive. They revealed the fact that the majority of concert goers were "deadheads," and made reference to a certain vocal recital when not one single seat or admission ticket had been sold at the box office.

Of all local playhouses, the Staatsoper makes the best showing, as regards attendance, yet the deficit there amounts to fifty millions a night. Figures relating to the Staatsoper's expenditures have recently been discussed in Parliament, and the pitifully low salaries paid there created huge surprise. Director Strauss, of course, is an exception to the rule, he drawing twenty millions a month. But Schalk, his directoral colleague, gets the mere trifle of less than eight millions a month. The total monthly expenditure for the Staatsoper's soloists averages four hundred and eleven millions, which is approximately thirteen millions daily. This is important, since it proves that the singers' salaries (which might justly be expected to be the most expensive investment) amount to exactly one-third of the daily deficit. Furthermore, it proves that, accepting the dollar basis,



HANS DUHAN,

the famous baritone of the Vienna Staatsoper, as he appears in the title role of his comic opera entitled *Mozart*, which is now running successfully at Vienna. Duhan is also an accomplished conductor.

the Staatsoper's salaries are approximately one-sixth of the pre-war figure. Considering, then, that, also adopting the dollar basis, the Staatsoper's admission prices are sixty-six per cent. of the pre-war standard, and knowing that the Staatsoper is better filled now than it was in pre-war times—it follows that nothing but financial mismanagement can be held responsible for the deficit. The official statement shows that foreign guest singers appeared at the Staatsoper this season at an average of one every other day. And the salaries for these guests are very high—they often draw almost as much for one night as the Staatsoper's own singers get for one month.

No wonder, then, that the government has been getting impatient. Big things are going on, and bigger things are to come. Dr. Renkin, the new official Supervisor for the State Theaters, has curtly dismissed the director of the Burgtheater (an unprecedented case in the history of that old house), and is said to have a few surprises up his sleeve when Strauss and Schalk return from South America. At any rate, it seems very improbable that Strauss will stand for such interference with his directoral authority, however justified it may seem in view of the above figures. For the moment, Strauss, way down in South America, seems completely ignorant of the dangers which await him on his return. His latest long-distance directoral orders, dated somewhere "near the Senegal," were published on the very day when Dr. Renkin fired the director of the Burgtheater. It was a funny coincidence, and it gave Vienna theatrical habitués a good laugh even in these hard times. . . .

ELSA ALSEN'S VIENNA SUCCESS.

The absence of both directors, by the way, was little felt at the Staatsoper, judging by an exceptionally dignified presentation of the Ring cycle, of which I heard a fine Götterdämmerung performance, under Clemens Krauss' baton. Chief interest centered on Elsa Alsen's portrayal of Brünnhilde. The Alsen case is another example of the vast suggestive power of real American success. But for the attention she attracted through her American appearances, this singer might have continued to sing throughout Germany comparatively unnoticed, but her American vogue has blazed the trail for her even with the conservative Vienna Staatsoper. Her Brünnhilde made a decidedly deep impression on Vienna's critics and audiences, and the reception given her by the "gallery gods" was the most unflinching sign for her success. More than anywhere else, Vienna reputations are made on the proverbial "fourth gallery" of the Staatsoper where the most critical and severe of music lovers assemble nightly. They are a temperamental crowd; their applause (as in the case of Elsa Alsen) is sufficient to insure forty recalls, and their disapproval (which is more frequent) has nipped many a career in the bud. Having seen Mme. Alsen at the stage door after rehearsal as she attempted vainly to break her way through a crowd of youthful stage fans, I am convinced that her new Vienna fame rests on solid grounds.

MOZART—THE COMIC OPERA SUCCESS.

The last in the series of premières has been the Volksoper's production of Mozart, the comic opera by Hans Duhan, the excellent baritone of the Staatsoper. Duhan is a little marvel of musicianship and all-round abilities as an artist. He is a singer who can really "sing," an actor who does not merely sing his roles but really lives them, and his debut last season as an oratorio conductor was far more than a mere piquant sensation. His first attempt as a composer of operas, moreover, was made in a decidedly dignified manner. There is nothing cheap or trashy about his music; it is legitimate, melodious and, for the most part, very well scored (save for a too copious use of that much-harassed instrument, the Celesta). His sound artistic taste has guarded him from succumbing to the vicious habit (rampant since the days of Springtime) of "adapting" classic melodies to modern lyrics. Instead he has written some exceedingly nice melodies, among them a "Salzburg" Waltz which ought to become popular, and a little song interwoven with the strains of the famous Salzburg "Glockenspiel." There is plenty of Salzburg atmosphere about the first act, and we even get a little taste of the celebrated Salzburg rain when Mozart, amid a fierce thunderstorm and armed with a huge umbrella, sings his famous song, *The Violet*, beneath the window of his beloved Aloysia. The second act takes place at Prague, immediately following the première of Don Juan, and the last scene describes Mozart's death in his modest home in Raupensteingasse, Vienna, to the strains of his Requiem. The "heart interest" of the plot is provided by Mozart's unsuccessful courtship for Aloysia Weber and his eventual marriage to her sister, Constanze. With due regard to dramatic effectiveness, the librettists have ignored historical truth, and have moulded Mozart's life and personality to suit their purposes. Even so, however, the libretto is by far the weakest part of the entertainment. The distinguishing feature of the performance was Duhan's own impersonation of the character of Mozart. The gentlemen called upon to impersonate such famous men as Michael Haydn, Emanuel Schikaneder and Süssmayr, to be sure, smacked of the twentieth century, but one of the minor actors employed in the cast very appropriately bore the name of Köchl. At any rate, the Duhan-Mozart opera was a gratifying success; it is keeping the box office of the Volksoper busy in the dull summer season, and has done its share to defer the much-heralded collapse of that house, for some time at least.

VIENNESE MELODISTS.

A few stray concerts are still awaiting comment in these columns, among them the first performance anywhere of a new violin sonata by Ernst Kanitz, a one-time pupil of Franz Schreker. Kanitz belongs to the more moderate among the young Viennese composers. His sonata poses no problems, and it is neither startlingly new nor complicated; it is, however, a grateful piece of music, particularly for the violin, allowing of ample display of "singing" tone. It is, perhaps, not entirely consistent throughout, and at times rather eclectic. Withal, Kanitz is an earnest musician, and sincere in his effort. Robert Pollak, violinist, and Leo Sirota, his partner at the piano, gave a smooth and finished performance of the piece which had an instantaneous success.

Wilhelm Grosz, another of Schreker's former pupils, added two more to his list of this season's premières with three Rondels, for baritone voice and chamber orchestra, and an Overture to an Opera Bouffe, also for chamber orchestra. Their presentation within the same program of Rudolf Nilius' chamber series afforded ample opportunity to recognize the almost suspicious versatility of this young man who commands both "sentiment" and wit (not humor) with the same astonishing assurance. As for their intrinsic value, his latest pieces did not call for a revision of judgment on Grosz' artistic personality in general. Nor did Hans Ewald Heller's *Capriccio* for piano, dedicated to and played by Helene Lampel, the Vienna pianist, afford any new views on this young composer's qualities; it is a clean and well-worked composition, hampered, however, by Heller's habitual preference for reiteration.

The ranks of Viennese melodists whom your correspondent once referred to as "musical optimists" (a characterization which has since become a sort of slogan in local musical circles) has been augmented by a new recruit in the person of Franz Salmhofer, who has been attracting sudden and widespread attention this season. He is but twenty-two years old and said to be a direct descendant of Schubert. Following his debut as a composer earlier in the season, he has now had his *Music for Chamber Orchestra* produced by Nilius (whose subscription series

is developing more and more into a stronghold of the "optimists"). This music consists of a number of loosely connected short pieces in the manner of a suite, and practically each piece has its own individual and different style. This variety of styles ranging from Strauss and Mahler to Debussy, Milhaud and Stravinsky, makes for a certain incoherence and seeming insincerity, which is, perhaps, merely the result of Salmhofer's copious abundance of ideas. The stream of his invention still runs rather too freely, but increasing self-discipline and assurance will probably dispose of that in due course.

THE POPE'S COMPOSER.

These are hot times, politically, in the little Austrian republic, with its economic strife and discord. Socialists and Christian Socialists (the big Catholic party), respectively, are fighting hard for political supremacy and nothing seems more natural in this proverbially musical city than the employment of music as a political argument for election propaganda. The Workers' Orchestral Concerts of



MOZART'S DEATH.

The closing scene in the comic opera based on the life of the composer, and produced with great success by the Vienna Volksoper.

the Socialist party, of course, are a firmly established and tremendously important cultural asset by now, and their success has encouraged the Christian Socialists into a similar venture. The Workers' Concerts offer programs of an enormous scope, ranging from the classics to Strauss, Mahler, and even Schönberg. The Christian Socialists, however, committed the profound mistake of featuring "Catholic" music exclusively, regardless of its quality, and the result was what might have been expected. There were three premières: a prelude to an opera *Die Stürmerin*, by E. Chiari; two orchestral songs by Martin Spörr, the Vienna conductor, and a prelude to an oratorio, *St. Augustin*, by F. Müller. The quality common to all these works was a lack of polyphony, and an abundance of bell effects, the last named piece being an innovation in its attempt to mould Puccini's idiom into ecclesiastical language.

SOMETHING WEIRD.

The closing concert of the entire season was the performance of a suite for voice, piano, violin and cello, somewhat inappropriately named *Transfiguration of Dante*, by a young composer yclept, Fred Ecker-Link. It was the most amateurish concoction of polka and other dance rhythms, interspersed with shreds from operas by Verdi and Mascagni, which has ever been presented in a concert hall. A soprano singer uttered inarticulate sounds to the accompaniment of the piano, with the violin and cello falling in with occasional unison passages. The critics were informed that the erratic young man responsible for the affair considered himself "composer to His Holiness the Pope" and thus a successor to his more famous colleague, the late Pierluigi Palestrina. This concert, unimportant as it may seem, deserves to go on record as the weirdest and most unique concert experienced in years.

ARTHUR SCHNABEL'S TRIUMPH.

The remarkable feat of filling a huge hall three times in one week on hot summer nights was achieved by Arthur Schnabel, who had not been heard in his home city for years. Fresh from his American tour, Schnabel was in excellent form, and enthusiasm ran high at his concerts. His distinguishing feature seems to be his striking ability to apportion to each single composition the peculiar style suited to the individuality of its composer. If anyone, Schnabel is the pianist worthy of the epithet "Stylist."

An aspiring young pianist from Cape Town, Sigismund Hallis, although rather handicapped by extreme nervousness at his debut, showed good talent capable of future development, and Rita Schmitz, a Vienna pianist, registered a good success. Special mention is due to Tibor Szatmari, the Hungarian pianist, whose vogue is justly increasing at Vienna. His technic is stupendous, and spiritually his playing is infinitely superior to that of some of his most celebrated colleagues. PAUL BECHERT.

Polish Government Honors Paderewski

Paderewski has been signally honored by the Polish Government with the Polonia Restituta, the highest distinction which the Government at Warsaw can bestow. The decoration was conferred upon the great Polish patriot and master by Count Zamoyski, the Polish Minister at Paris.

Rosenthal Booked with Orchestras

Moriz Rosenthal, who returns to America in October after an absence of seventeen years, is already scheduled for many recital appearances throughout the country, and he will be heard as soloist with a number of orchestras, including the New York, Detroit, and Chicago orchestras.

Levitzi to Return to Minneapolis

Mischa Levitzi's rousing triumph when he was soloist with the Minneapolis Symphony Orchestra last season has resulted in his being engaged for a recital in the course managed by Mrs. Carlyle Scott for the University of Minnesota. It will take place on November 21.

TOSCA GIVEN AT CINCINNATI WITH AUGMENTED FORCES

Romeo and Juliet the Alternate Offering of Fifth Week at Zoo—Week of Popular Repetitions Closes with Gioconda and Hoffman

Cincinnati, Ohio, July 28.—The two operas terminating the fourth week at the Zoo Gardens were gratifying to the patrons. On July 19 the company again sang The Tales of Hoffman and on July 20 there was a repetition of the tragic opera, La Gioconda. This, too, was an artistic success and the occasion for many outbursts of genuine applause from the participants.

TOSCA AND ROMEO AND JULIET FEATURE OF FIFTH WEEK.

The fifth week opened with La Tosca. Since this work demands a special staging, both the chorus and orchestra were augmented and elaborate scenery was likewise prepared. Ralph Lyford did not spare anything to do justice to the opera. It was the most elaborate undertaking thus far attempted by the Zoo Opera Company.

As Tosca, Edith DeLys was given another opportunity to display her fine qualities. Mario Valle, as Baron Scarpio, attained a high degree of excellence. The part of Mario Cavaradossi was notably sung by Ludovico Tomarchio, while Italo Picchi, as Cecare Angelotti, was quite impressive. Natalie Cervi was the Sacristan and lesser parts were sung by Clifford Cunard, Louis Johnen, Laurence Wilson and Anita Klinova. The performance was characterized by a smoothness that was a credit to the entire organization. It was repeated on Tuesday and Thursday nights. The alternating opera for the same week was Gounod's Romeo and Juliet. The Zoo forces were able to give it a delightful rendition. As Juliet, Fanny Rezia was charming, while Charles Milhan made a fine Romeo, singing the part of the ardent lover with good grace and fervor. Joseph Royer was a dashing Mercutio and Friar Laurence was well sung by Italo Picchi. Anita Klinova appeared as Stephano, Natalie Cervi as the Duke, Louis Johnen as Capulet, and Lucy DeYoung as Gertrude.

LOCAL MUSICIANS HOPE FOR A REVIVAL OF DIPPEL'S PLAN.

There is more than a hope that there will be a revival of the plans which the United States Grand Opera Club only partly realized last winter. People here are eager to see the fulfillment of this idea and are ready and anxious to again assume their part of the financial end. Frank M. Peters, who acted as head of the Executive Committee here last year, will do so again in the event the project becomes a reality.

NOTES.

A delightful piano recital was given on July 20 by Marguerite Melville Lisniewska. The audience was very demonstrative of its pleasure.

The summer school of the College of Music came to a close on July 28 after a successful session. The college buildings will be given a renovation in preparation for the next term which begins September 2.

The First Presbyterian Orchestra, directed by George R. Myers, played on the lawn of Longview Hospital, Carthage, under the auspices of the Community Service, co-operating with the Civitan Club. Several solos were rendered on the violin, piano, saxophone and flute.

Howard Wentworth Hess, pianist, and post-graduate of the College of Music, has been made a member of the faculty for the coming year. In addition he will teach at the music department of the College of Music at Fort Thomas, Ky.

The twelfth recital given by Dan Beddoe before the large summer school at the Cincinnati Conservatory of Music was enjoyed on July 17. He again proved his power and his popularity. His program was of a high order.

A number of high class programs were enjoyed at the Cincinnati Conservatory during the week of July 16. The following were heard on successive days: Lucy DeYoung, in a song recital; an ensemble program by Robert Perutz, violinist; Peter Froehlich, violinist, and George A. Leighton, pianist, and Kathryn Reece in a song recital.

The College of Music has innovated a plan making it possible for juvenile pupils to be taught in their homes in the outlying districts, by special teachers.

Two Continents Acclaim "Only One Grainger"

Although Percy Grainger's tremendous popularity has been taken for granted both by the musicians and the laymen of America and Europe, he has since his recently phenomenal European tour been acclaimed as "only one Grainger". Several seasons ago the Milwaukee Journal wrote: "All in all one might sum it up that for glamour and poesy, naivete and finish, mirth and gravity, fire and stillness, there is but one Percy Grainger," and now from across the water comes the following from Amsterdam, Holland: "Grainger's playing stands quite alone, like his whole personality. And his great gift of masterly technic is convincing, because it is not used as an end in itself, but as the vehicle of a personality."

Comprehensive Tour for Grace Kerns

Grace Kerns, the popular soprano, will open her fall tour at Washington, D. C., on October 7, appearing thereafter

in the same city the following day. Other October engagements will include Fredericksburg, Farmville, and Winchester, Va.; Martinsburg, W. Va.; Hanover, Williamsport, Allentown and Selinsgrove, Pa. In November, she will sing in Worcester, Mass.; Claremont, N. H.; Springfield, Vt.; Waterville, Me.; Boston, Mass.; Naugatuck and Waterbury, Conn., and Atlantic City, N. J. December will find the artist filling engagements in New York, Salem, Mass., and Pittsburgh, Pa. The latter part of February, she will sing in Amsterdam, Canajoharie, Watertown and Oneonta, N. Y., followed by appearances the first week in March in Jamestown, N. Y., Warren and Grove City, Pa., with other intervening dates under negotiation to be announced later.

"Marion Telva Wins Audience at Ravinia"

This headline from the Chicago Herald and Examiner tells the success achieved by Marion Telva, of the Metropolitan Opera Company, at the first of the Monday night



MARION TELVA AND WILFRED PELLETIER
in an impromptu rehearsal.

concerts at Ravinia Park, where she is singing leading contralto roles this summer.

"The pleasing impression she had made the night before in the few measures allotted to her in Lohengrin was deepened by her appearance as soloist," said Farnsworth Wright, critic of the Herald and Examiner. "She sang that perennial warhorse of the contralto repertory, My Heart at Thy Sweet Voice, so well that the audience would not let her go until she had sung two extras. Her voice was mellow and pleasing and she used it with intelligence. There was in her singing a straightforwardness and sincerity that could not fail to win friends for her. Not the least pleasing feature of her singing was the absolute clearness of her enunciation in the two MacFadyen songs she added as extras. Every word was distinct and perfect."

To this, Edward Moore, in the Chicago Tribune, adds that "as anticipated, she is an artist of considerable interest. She is abundant vocally, with a voice of contralto range and dramatic characteristics. The audience liked her so well that she followed with two encores, songs by Alexander MacFadyen in English, and good and understandable English."

Samaroff's Hobby is Reading

Olga Samaroff's favorite hobby, aside from her music, is reading. She is said to own an unusually complete library of Russian literature, and when a newspaper syndicate recently called for lists of "the ten most enjoyable books" from famous folk, Mme. Samaroff was one of those invited to contribute her selections. Naturally, her list revealed a predilection for the Russians, but one of her favorite volumes was omitted—possibly because it was not so enjoyable as useful. This was a cook book. Mme. Samaroff is also an authority on the preparation of many delicacies, and once she appeared in The Ladies' Home Journal as the author of a delightful sketch retailing her adventures in the kitchen.

Friends of Music to Present Bach Cantatas

The Society of the Friends of Music is making a special effort to produce each season some of the Bach cantatas. During the past seasons the society presented nine of the 226 cantatas known, and announce two more for the opening concert on November 11. No. 10, Meine Seel' erhebt, is a church cantata written about 1740 at Leipzig and is in three parts—a chorus, a group of solos and a final chorus. No. 52, Falsche Welt, is a church cantata written about 1730 at Leipzig and is in four parts—an instrumental introduction (sinfonia), two recitatives and arias for soprano and a final chorus.

Nevin and Milligan Booked for St. Joseph

Olive Nevin and Harold Milligan have been engaged by the Fortnightly Club of St. Joseph, Mo., for one of their

costume recitals, Three Centuries of American Song, March 17, in connection with the Middle Western tour which they will make in March.

Washington Heights Musical Club's Report

In its annual report for the season of 1922-23, the Washington Heights Musical Club gives out this interesting data: "We closed our books last season with a membership list of forty-two, exclusive of the president, and a pleasing sense based on our own knowledge and the genuine and unqualified support given us by the musical papers, that we had done an excellent season's work. We opened our doors in October, 1922, to find ourselves something very nearly akin to famous, and at the end of the season we find ourselves doing what no other club has yet done, and spoken of everywhere as a wonderful organization that not only makes promises to the members but also scrupulously fulfills them."

The idea of this club, apparently invented and devised by Jane R. Cathcart, its founder and president, is entirely new so far as the writer knows. Members who are not active simply do not exist. The regulations of the club forbid it, and the regulations are strictly carried out. There is no associate list (although there are a number of honorary members) and membership includes and requires certain musical ability and willingness to use it for the benefit of other members and their friends either at the closed or open meetings of the club.

The conditions of honorary membership are interesting. The advisory board has decided "that persons of American birth and of recognized standing in the musical world, either as composers, artists or the heads of organizations working sincerely and honestly in the cause of American music, shall be invited to hold honorary membership in the Washington Heights Musical Club as a testimonial of the club's appreciation of their achievements in this direction."

Invitations to honorary membership have been issued to Carolyn Beebe, Henry Holden Huss, Louise Homer, Sidney Homer, Mrs. H. H. A. Beach, Augusta Cottlow and Charles Wakefield Cadman.

In this connection it may, perhaps, be permitted to call especial attention to that important little phrase, "persons of American birth." It is so rare to find any such condition in American music clubs or American music circles that it is worthy of consideration.

Let it be added that the Washington Heights Musical Club has decided that the MacDowell benefit is to be an annual function of the club. It brought in quite a large sum last season, and will no doubt continue to prove its usefulness, especially if American musicians living in New York will take the trouble to show their patriotism as the club is showing its patriotism.

The plan of the club is to have closed and open meetings. These meetings are all musical. That is, musical programs are rendered by club members, young and old, professional and amateur, in the form of solo numbers and ensemble pieces. An opportunity is thus offered musicians to get together for the purpose of making music for their own pleasure and for the pleasure of their friends.

Especially important is the amateur feature, in view of the persistent and consistent neglect of the amateur in America. In the good old days so many used to do something in the way of making music themselves. Now-a-days they depend upon artists to do it for them, or patronize talking machines, player-pianos or the radio. If the young ladies of the family can reel off a little jazz they are doing much, and they are not greatly encouraged even in that. Even the amateur orchestras are made up mostly of semi-professionals or students who are verging towards professionalism.

The Washington Heights Musical Club, it is true, makes no distinctions or restrictions. Professionals are welcome, as are students who hope to become professionals. But the amateur also receives consideration, and players of small ability are just as welcome as those more proficient.

It is this welcome that counts. The discouraging cold shoulder is never turned towards any member of the Washington Heights Musical Club. Furthermore, not only are the players of moderate ability welcome, not only are they permitted to play, but they are also, by the rules of membership, required to play. If they cannot or will not play, or have too many excuses for not doing their share, their membership to the club lapses.

The Washington Heights idea is excellent and worthy of emulation. It should be taken up in other cities. Teachers will find it a benefit, and, one would think that especially in small communities, somewhat of the old "play" spirit might again find itself in music if the idea were faithfully carried out. At least it would tend to banish that dreadful feeling of embarrassment and seriousness that seems to attend music in America. And that would be a great thing.

Kathryn Meisle to Sing in The Messiah

Kathryn Meisle has been engaged by the Apollo Club of Chicago, for the Christmas performance of The Messiah which will take place this year on December 24. The contralto was recently heard in a private recital by Harrison M. Wild, the conductor of the Apollo, and he was so pleased with her rendition of He Was Despised, which she sang on her program, that she was immediately engaged.

Josiah Pearce to Give New Orleans Concerts

Under the caption, "New Concert Management for New Orleans, which appeared in the MUSICAL COURIER, issue of July 26, Josiah Pearce & Sons were mentioned as directors of this organization. Instead, the new concert management is being personally handled as the Pearce Concerts, under the personal direction of J. Eugene Pearce.

Two More Dates for Huberman

Bronislaw Huberman, the Polish violinist, has added two appearances to his already long list of engagements for next season. He has been engaged to appear as soloist with the Cincinnati Symphony Orchestra under Dr. Fritz Reiner in Cincinnati, on February 22 and 23.

Eldora Stanford Delights Strand Audiences

Eldora Stanford, soprano, recently delighted the patrons of the Mark Strand Theater, Brooklyn, with selections from Chimes of Normandy (Planquette). Two weeks ago she filled an engagement at the Strand in New York.



MANA-ZUCCA

COMPOSER - PIANIST

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FOREIGN NEWS IN BRIEF

AMERICAN GIRL RE-ENGAGED BY BERLIN STAATSOPER.

Berlin, July 20.—Ljuba Senderovna, an American girl of Russian parentage, has been re-engaged by the Berlin Staatsoper at a considerably increased salary. A. Q.

NEW OPERAS BY AUSTRIAN COMPOSERS.

Vienna, July 10.—Hans Ewald Heller, whose first opera, *Messalina*, was recently scheduled for Prague, is composing a new work *Herrn Arne's Schatz*, by special permission of Selma Lagerlöf, authoress of the novel of that name. Ernst Krenek, who is of Czech parentage but a Viennese by birth, is now at work upon his third opera, *Orpheus and Eurydice*, for which Oscar Kokoschka, the famous expressionist poet-painter, has supplied the book. Julius Bitner, of Vienna, composer of many popular operas, has finished his first symphonic work, but is simultaneously announcing his firm intention of forsaking serious music for the operetta field, and his first work of that kind has been acquired by the Neues Wiener Stadttheater for next season. P. B.

VIENNA TO HAVE STRAUSS' WHIPPED CREAM AFTER ALL.

Vienna, July 15.—Strauss' new ballet, which the Staatsoper had declined to produce, owing to the enormous outlay required by it (approximately two billions), is to have its first premiere after all at Vienna next season. Die Stunde learns that some of Strauss' wealthy financial friends here have decided to raise the capital required for its production, and to donate the scenery and costumes to the Staatsoper, which will subsequently take the ballet on tour. As in the case of *The Legend of Joseph*, Heinrich Kröllner, the Staatsoper's new ballet master, will do the staging of *Whipped Cream*, and he is also preparing his own ballet, *Silhouettes*, for the Redoutensaal. P. B.

MUCH ADO ABOUT NOTHING.

Vienna, July 11.—The results of the prize competition arranged by the Austrian Musik-und Sängerbund, for choral and orchestral compositions, are now announced. Of the one hundred and eighty-eight choruses submitted, thirteen were awarded prizes, but of the thirteen orchestral compositions entered and comprising symphonies, symphonic poems and overtures, not a single one was deemed worthy of a prize by the selection committee. P. B.

FALL OPERETTA WITH MASSARY BREAKS ALL RECORDS WITHIN MEMORY.

Vienna, July 8.—Madame Pompadour, Leo Fall's operetta, in which Fritz Massary was the star, has broken all box office records within memory at Vienna. Receipts within the two months' run reached the three billion mark. Fritz Massary, together with Vienna librettists, is at present at Garmisch, Bavaria, collaborating in the libretto for her next operetta, *The Pearls of Cleopatra*, for which Oscar Straus is writing the music. The new operetta is scheduled for production at Vienna next winter, and Massary's proposed London appearance has been postponed. P. B.

BRITISH EMPIRE EISTEDDFOD FOR LONDON THIS YEAR.

London, July 20.—A British Empire Eisteddfod is to be held at the Crystal Palace (Greater London) from September 17-22 next under the direction of the Music Section of the Universities Institute. G. C.

DETAILS OF "PROMENADE" CONCERTS IN LONDON THIS FALL.

London, July 21.—The annual series of Queen's Hall "Promenade" concerts (conducted by Sir Henry Wood and under the management of Robert Newman) opens this year on Saturday, August 11, and will continue until Saturday, October 20. Among the novelties to be performed are works by twelve British-born composers, including a scherzo for wind instruments and percussion by John R. Heath; a pianoforte concerto, by Dorothy Howell; Armstrong Gibbs' tone poem, *Vision of Night*; the ballet music from Sir Alexander Mackenzie's opera, *St. John's Eve*; Dame Ethel Smyth's four preludes, and the *Sarabande and Musette* from her opera, *Fête Galante*; a fugal concerto for flute, oboe, strings and fugal overture by Holst, and a *Memorial Suite* for piano and orchestra by Sir H. Walford Davies.

Contemporary American composers will be represented by a new suite, *Babbareques*, by Timothy Mather Spelman, and a work entitled *The Dance in the Place Congo*, by Henry F. Gilbert, while foreign works are to include Erich Korngold's suite, *Much Ado About Nothing*; Dohnanyi's violin concerto in G; a new violin concerto in A minor written in memory of Sarasate by Breton; a symphonic suite by Darius Milhaud; a new romantic concerto by Joseph Marx; Hans Pfitzner's new pianoforte concerto in E flat (to be introduced by Fanny Davies); a pianoforte concerto in G by the Polish composer, Ludomir Rozycki, and Max Reger's pianoforte concerto in F minor.

Among the soloists engaged are: (vocalists) Carrie Tubbs, Rosina Buckman, Mlle. Tatiana Makushina, Leila Megane, Maurice D'Oily, Joseph Hislop, Frank Mullings, Lauritz Melchior, Topliiss Green, Eric Marshall; (pianists) Ethel Leginska, Myra Hess, Arthur de Greef, Mitja Nikisch, Leff Pouishnoff, Harriet Cohen and Walter Rummell; (violinists) Daisy Kennedy, Jelly d'Aranyi, Margaret Fairless, Melsa and Albert Sammons; (cellists) Beatrice Harrison, Arnold Trowell and Jacques van Lier. G. C.

FESTIVAL FOR FAMOUS FRENCH COMPOSER TO BE HELD IN LONDON.

London, July 23.—A Maurice Ravel Festival of chamber music is to be held in London, at Queen's Hall on October 18, next, under the management of the Daniel Mayer Company. The famous composer will himself act as soloist as well as conductor, while the program will include the string quartet, the introduction and allegro septet for string quartet, harp, flute and clarinet; some pianoforte pieces for which the soloist is to be M. Leo Pol-Morin, a French pianist, and some songs, including the *Poèmes de Mallarmé* to be sung by M. Victor Brault, accompanied by a string quartet, two flutes, two clarinets and pianoforte. G. C.

Professor R. G. Cole Lectures

What proved to be a very interesting lecture was given in the Horace Mann Auditorium, Columbia University, New York, on July 25, by Prof. Rossetter G. Cole, who chose for his subject *The Melodrama as a Modern Music Form*. By

way of illustration he used his own settings to King Robert of Sicily, *Hiawatha's Wooing* and *Pierrot Wounded*, for which Mrs. Cole gave valuable assistance at the piano. In opening, Professor Cole endeavored to make it clear

to the large audience that the present accepted term, *melodrama*, is looked upon as a drama with vaudeville acts, while the old form of *melodrama*, on which he based this lecture, is a musical drama interspersed with spoken dialogue.



"London bridge is falling down, my faire ladye"

THE LADY FROM LOUISIANA IN LONDON

Reports of first concert June 21st, 1923

DAILY EXPRESS

Something quite out of the ordinary burst on the musical world of London yesterday. It is not often that one can write of a performance as "perfect," but it can be written with truth of Edna Thomas's performance at Wigmore Hall. A delighted and enthusiastic audience hardly knew whether to admire most what she did, or the charming way in which she did it.

There was the attractive personality of the singer in her pretty 1840 clothes, telling us all about the songs and where they came from, in the most charming and natural way in the world, without a touch of pedantry.

Finally there was the supreme satisfaction to the musician of realizing that this was not a mere "stunt" however agreeable, but the performance of an artist who possesses a lovely warm voice and manages it with consummate skill. Technically Miss Thomas is a first class singer.

MORNING POST

"Full of the Warm South" was the atmosphere of Wigmore Hall yesterday when before a justly enthusiastic audience Miss Edna Thomas, the American Mezzo-Soprano, gave a recital in costume of *Spirituals*, *New Orleans Street Calls* and *Creole Negro Songs*.

Her singing was in keeping with her costuming; that is to say, perfect in its earnestness and simplicity. Miss Thomas has a really beautiful voice, full, rich and supple, enabling her to do absolute vocal justice to everything she sings; further, she is a disciple of the true sort one seldom meets, and has a grace of gesture and bearing that is all her own. If her hearers could have had their way, every number would have had to be repeated; as it was Miss Thomas sang several of them twice, and there was genuine gratitude in the plaudits that filled the hall at the close of one of the most delightfully fresh and stimulating concerts one can recall.

TIMES

We spent a most enjoyable afternoon in Wigmore Hall listening to and watching Miss Edna Thomas. Dressed in the fashions of somewhere between 1840 and 1870—mere man can not be expected to date clothes to a year, he can record only that Miss Thomas looked charming. She sang groups of *Negro Spirituals*, *Creole Songs* and the cries of the street vendors of New Orleans, whose chimney sweeps are far more musical than any we can remember in London.

Miss Thomas has every qualification for the proper rendering of these songs. They are, to begin with, in her bones, being the earliest music she heard; and what that means will be evident to anyone who has heard the ordinary version of "Swing Low, Sweet Chariot" sung by an English singer and the far more lovely variant from Tennessee, as Miss Thomas sings it. To this thorough knowledge of the music she adds a delightful personality, a quick wit in explaining what the songs are about, good diction, and a beautiful, well trained voice, whose phrasing would do credit to any singer of, say, Mozart.

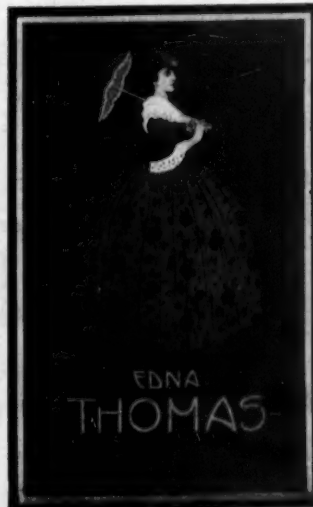
WESTMINSTER GAZETTE

The fog end of the season often produces surprises. Miss Edna Thomas, who was heard in Wigmore Hall last night, is a case in point. She is an American Mezzo-Soprano who sings *Plantation Songs*, *Negro Spirituals* and the like in early Victorian costume with an effect that is quite irresistible.

This is due in part to a very rich and sympathetic voice, which she uses most skilfully, but even more, perhaps, to her very charming and magnetic personality. After the insipidities and insincerities of the ordinary conventional recital her racy and individual performance was an unqualified joy. We certainly must hear more of Edna Thomas.

TELEGRAPH

Miss Edna Thomas enlarged our knowledge of the characteristic beauties of *Negro songs* and *Spirituals* and otherwise, at a recital which proved a constant delight both for its unconventionality and the individuality and charm that lay in the performance of it. Miss Thomas, who appeared in costumes—she changed from one to another—that picturesquely recalled mid-Victorian fashions, as did her crinolines and ringlets, is the possessor of a mezzo soprano voice of which the lower notes have a mellow richness and beauty that helped to give a rare and delicate poignancy to her songs.



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THOUSANDS SING IN MONTREAL

Community Singing a Feature of Summer Season—Concerts for Charity and Pupils' Recitals Keep Interest Alive—Notes

Montreal, Canada, July 27.—The Kiwanians are again organizing and directing the Community singing in Fletcher's Field. Every Wednesday evening the park is filled with an eager crowd which joins heartily in the numerous sing-songs. On July 11 an all British program was given featuring songs from old England, Scotland, Ireland, Wales and Canada. On July 18, as a courtesy to the visiting organization of the Ancient Order of Hibernians, a special Irish program was arranged and the Irish melodies won great favor with the crowd. The last innovation was Albert Godfrey, whistler. In the roped off section seats for over 2,000 are available and it is estimated that 20,000 often congregate on the slopes of Mount Royal to enjoy the singing.

CONCERTS FOR CHARITY.

A well attended concert was given in the Windsor Hall by Mary Mellish, soprano, in aid of the Alverna Boy Camp. She was assisted by Idal Salesski, cellist, and Edward Young, accompanist.

To aid the Children's Memorial Hospital, a very successful concert was given by local talent in the ball room of the Ritz Carlton Hotel, under the distinguished patronage of the Earl and Countess of Minto. Those taking part were Mrs. Robert Boronow, pianist; Miss de LaMothe, contralto, and Audrey Cook, violinist. The accompanist was Mary Campbell.

STUDENT RECITALS.

Two annual concerts were given by the advanced piano pupils of the Otrement Convent to which, besides the many friends of the institution, several noted musicians of the city had been invited. All were loud in their praise of the good training and remarkable attention given to music at this convent.

The French Summer School at McGill University presented a concert at the Royal Victoria College, July 12. A number of instrumental selections were contributed by Renee Damour, violinist; Francoise D'Amour, pianist, and N. Dansereau, cellist. Mme. Demarais and J. A. Morency sang.

A greatly appreciated recital by the cello pupils of J. B. Dubois took place in Willis Hall. The efficient training of the pupils was remarked. Mme. J. B. Dubois was the accompanist.

Montcalm Hall was filled for the concert by the pupils of Celine Marier, teacher of singing. The principal soloists were T. Lefebvre, Mrs. A. Thibodeau, C. Lamoureux and L. Guernon. The stage department at this school is under the capable direction of Mme. Maubourg.

NOTES.

At a luncheon arranged by the Montreal Council of Jewish Women at the Ritz Carlton Hotel, Elizabeth Gutman, soprano, made her first appearance, presenting a program of songs which was greatly appreciated by all present.

Alma Seguin, a pupil of St. Ann's Convent, Lachine (near Montreal), obtained the highest number of points at the recent examinations of the Academy of Music of Quebec for the laureate diploma and was awarded a gold medal.

Sarah Fischer, of the British National Opera Company, is in Montreal visiting her family. She returns to England in September to fulfill her numerous engagements.

A special cablegram from London states that Dame Melba will begin her tour of Canada this autumn in Montreal. Louis H. Bourdon will be her local impresario.

A new chorus, The Mendelssohn Choir of Montreal, will begin rehearsals in September. The name is taken from a very popular choir which was under the leadership of the late Mr. Gould, many years ago. Mr. Harold Eustace-Key will be conductor, and Percy French, accompanist.

A series of subscription concerts will be given in the Mount Royal Hotel next season, under the management of Evelyn Boyce, Limited. The artists promised are De Pachman, Jeritza, Morini, Thibaud, Friedman and Graveure.

Mr. and Mrs. Harold Eustace-Key, sailed by the Regina to spend two months in England and on the continent. During Mr. Key's absence, H. H. Barker will play the organ in Emmanuel Church.

Sarah Fischer, of the British National Opera Company, trip to England and the continent. George M. Brewer, organist, has also gone across for the summer.

Louis H. Bourdon is at his villa at St. Agathe des Monts, in the Laurentian Mountains.

A visit to the factory of Casavant, organ builders of St. Hyacinthe P. of Q. revealed a very active season. At present they are completing instruments for Regina, Sask.; Toronto; North Cambridge, Mass.; New York City, and one for the Orchestra Hall, Detroit, Mich. Marcel Dupré and Joseph Bonnet always take a few days to inspect the works when they come to Montreal. M. J. M.

Wittgenstein's London Concert a Big Success

Victor Wittgenstein, the American concert pianist, who left New York for Europe in June, recently gave a highly successful concert in London before a distinguished and enthusiastic audience, including such personages as Prince George, Mrs. Coolidge, as well as noted musicians and

artists. Mr. Wittgenstein was praised by press and public. Following are a few excerpts from leading papers:

Wittgenstein won through the large of Chopin's B minor sonata, without hardness on the one hand or exaggeration on the other, and set it in proper relation to the other movements. This and the versatility he showed throughout the recital gave him a strong claim to consideration.—Morning Post, July 3.

His playing was sure technically and had the merit of a firm rhythm. His interpretations of the G minor and E flat rhapsodies of Brahms were bold and vigorous. A group of old world pieces really showed his abilities best.—Times, July 2.

Victor Wittgenstein gave his first recital in England at Wigmore Hall on Thursday evening with a program which revealed an acquaintance with many manners and styles. There were qualities in his playing which were quite remarkable—for instance the delicacy of the pianissimo touch was delightful to experience.—Daily Telegraph, June 30.

The Granberrys at University of Georgia

According to the school paper at the University of Georgia, Athens, Ga., all records have been broken this year for attendance at the summer school. George Folsom Granberry has charge of the music department and has been exceedingly successful in this work. Mr. Granberry states that he has never had a more enthusiastic and talented class in music than he has had this summer. In view of the fact that he is head of the Granberry Piano School, Carnegie Hall, New York, and that he has taught in many of the leading States of the North, this statement was received in Athens with considerable satisfaction. In discussing this matter in University Items, a reporter of that paper stated:

"Heretofore some Southern musicians have spent a great deal of money in order to take Mr. Granberry's famous pro-



**Miss Peterson has a
clear soprano voice,
well controlled and
sweet.**

The Fresno Morning Republican (Cal.)
said the above about May Peterson, soprano,
formerly Opera Comique, and Metropolitan Opera Company.

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fessional music course in New York. Now that Mr. Granberry is offering his course at Georgia in the summer, Southern teachers in large numbers are taking advantage of the opportunity to get their higher training in professional music at their own University, with comparatively little expense.

"Last season, 1922, Mr. Granberry's course was offered for the first time at the Summer School. This year the class is much enlarged and, according to Mr. Granberry, the interest shown in the work by his pupils is superior to anything he has seen."

Mrs. Granberry and Mr. Clement, also of the Granberry School, returned this summer to find excellent classes in piano and organ.

A number of splendid recitals have been enjoyed by students of the school and music lovers of Athens. One of special interest was that given on July 10 by Mrs. Granberry. In reviewing the recital for the Banner-Herald, the critic of that paper stated: "From the first moment the pianist established herself as a player who combines the rare combination of technical equipment and emotional fervor that the playing of this supreme master (Bach) of music demands. . . . Mrs. Granberry plays with heart, as well as brains, and it was a delight to listen to the Beethoven sonata. The Debussy numbers had the limpidity of tone so essential to this colorful French composer, and the fascinating minuet by Dreychock followed by the brilliant MacDowell Hungarian Etude brought to a close one of the finest recitals given in Athens for many seasons."

In speaking of this recital in University Items, Signora di Fabritis had this to say in part: "Mrs. Granberry's gracious charm of manner and warm sympathy have endeared her to every student of the University Summer School who daily see her at Chapel, assisting Mr. Granberry in his work of Community Singing. She combines in rare measure the delicacy of touch and subtle nuances of color with a skill of technic and warmth of tone that makes her the artist triumphant."

Mr. Granberry's lecture on July 6 on Music in the Common Schools aroused unusual interest. It made such an impression on his audience, that many who heard him re-

quested that something of his talk be printed in University Items so that others might benefit from Mr. Granberry's knowledge and thought concerning this subject. That paper therefore devoted one column of space to the facts brought out by Mr. Granberry.

Professor Gibbs of the Normal School recently called a meeting of musicians, with the result that an orchestra was organized to be known as the Summer School Orchestra of Georgia. It is hoped that this organization will become a permanent feature of the school.

COMMUNITY SINGING THRIVES
IN THE NATIONAL CAPITAL

Student Recitals and Band Concerts Hold Attention Between Seasons

Washington, D. C., July 24.—The largest community sing ever held in this city took place at the Central High School Stadium, July 19. Approximately 15,000 people, supplemented by the Army Band, joined in the program. Russian dances were presented by the Murray Dancers and a number of bagpipe selections were given by the Washington Scotch Pipe Band. The Army Band was heard in individual selections.

ARTS CLUB PROGRAM.

Mrs. Lawrence Grogan, soprano; Gertrude Henneman, pianist; Mrs. Paul Bleyden, pianist; F. H. Kimmel, lecturer, and Charles N. Frailey, violinist, offered an interesting program at the Arts Club, July 19. Mrs. Grogan sang several selections accompanied by the Ampico, with Colonel Frailey playing the obligati. Colonel Frailey was accompanied by Mrs. Bleyden. Particularly delightful was Mr. Kimmel's talk on the use of old melodies in present-day music.

MRS. ATHEY'S PUPILS HEARD.

Among recent student recitals of interest was that given by the piano pupils of Edith B. Athey. The playing of Anna Stoll, Louise Fisher, Virginia King, Helen Lee, and Carlyle Fisher showed careful study and attention to details of interpretation.

YOUTHFUL PIANIST APPEARS WITH CREDIT.

Elizabeth Clay, thirteen years old, gave a piano program, June 28, which included many difficult compositions by Beethoven, Liszt, Rubinstein, Mendelssohn, Chopin, and Weber. The assisting artist was Charles Trowbridge Tittmann, bass. The young pianist is a pupil of Mabel C. Linton.

ASPIRING PIANISTS AND VIOLINISTS ARE PRESENTED.

Mrs. Duff Lewis presented her violin and piano class in a program that provided considerable interest for those who attended. The group playing of the violins was creditable.

ENSEMBLES FEATURE MABEL C. LINTON PUPILS' PROGRAM.

Piano duets, quartets and sextets were featured on the closing recital by the classes of Mabel C. Linton. The rendition of Rubinstein's Staccato Etude by Gertrude Smallwood brought prolonged applause. Medals were awarded to Barbara Miller, Eva Carlson, Dorothy Linton, Audrey Arrington and Anna Eppley. Charles Trowbridge Tittmann, bass, and Grace Bromley, reader, were the assisting artists.

LOCAL MUSICIAN RESIGNS HIS POST.

George Daland, organist of St. John's Church, Georgetown, whose delightful programs during the winter have been enjoyed so thoroughly, has accepted the position of head of the theoretical department at the Ithaca Conservatory, Ithaca, N. Y., his term of office starting in September. Many artistic recitals and excellent choir work under Mr. Daland's direction will be most pleasantly remembered.

NOTES.

Two garden recitals by the dramatic pupils of Emily Frech Barnes proved a refreshing diversion from the ordinary run of such affairs. The songs, dances, recitations and costume scenes won considerable applause for the clever way in which they were presented.

Franceska Kaspar Lawson, soprano, has been heard in recital at Charlottesville, Va.; Juniata College, Huntington; Millersville State Normal School and the Cumberland Valley State Normal School within the past few weeks.

The band concerts in the public parks, due to the excellence of the programs rendered, have drawn larger crowds this year than for some seasons past.

The piano pupils of Glenn C. Correll gave an exceptionally fine concert at the Washington Club.

An attractive student recital by the pupils of Mr. and Mrs. H. Clay Murray was recently held at the studio.

The announcement that the Wagnerian Opera Company will present Lohengrin, Die Walküre, Die Meistersinger and Mozart's Nozze di Figaro in this city at the opening of the fall tour has created a great deal of enthusiasm, especially in regard to the last named work. Arrangements for the performances are being made by Katie Wilson-Greene. T. F. G.

Irma Gordon Fenner and Harry Hahn Married

Mme. Jessie Fenner Hill, of the Metropolitan Opera House Studios, announces the marriage of Irma Gordon Fenner to Harry Hahn, son of Carl Hahn, well known musical director and composer.



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VICTOR RECORDS

KNABE PIANO

Telmanyi Enjoys a Busy Summer

Emil Telmanyi, the Hungarian violinist, has had a busy time abroad this summer. Among the important events of his season were three appearances in London, two recitals at Aeolian Hall on June 20 and 27, and an appearance as soloist with the London Symphony Orchestra at Queen's Hall in a special program on June 22, as soloist in a program of works by Karl Nielsen, the Danish composer, conducted by Mr. Nielsen himself. Telmanyi, who, by the way, is Nielsen's son-in-law, played the Nielsen violin concerto. All three of the London engagements (his first in that city brought him unusual success).

Another event was his engagement as conductor of the Good Friday concert of the Palestrina Choir in Budapest; the program consisted of Rossini's Stabat Mater. With only two weeks of rehearsal he won an emphatic success despite the fact, as he himself phrased it, that (1) he had never heard the work, (2) he had never conducted a choir, (3) he had never accompanied a soloist, and (4) he had only one ensemble rehearsal. The house was sold out and a repetition of the concert a week later was necessary to satisfy the demand for tickets.

He also played in Hungary, Roumania, Czecho-Slovakia and Denmark. Telmanyi is returning to the United States in September for a season's tour.

The Budapest papers praised his conducting highly:

The sensation of the premier was the appearance of our world-famous violinist, E. Telmanyi, at the conductor's desk. It was for the first time he conducted before a Hungarian audience and it must be added that it was done with the greatest possible authority. The superiority of an excellent musician and the suggestive power of an individuality had fine command of the score and ensemble.—Vilag.

Telmanyi proved himself an astonishingly fine conductor. His debut here showed him to be born for this career. He may probably become the much wanted Hungarian conductor of the younger generation.—Szazat.

Especially interest was added to the evening by the debut of Mr. Telmanyi as conductor. The excellent violinist showed himself as an energetic and suggestive individual also at the conductor's desk and his noble and clear reading of the score in many respects helped over the incongruity which exists between the worldly music and religious text of this work.—Pesti Naplo.

The oratorio under the masterly direction of Telmanyi made a deep impression upon the public, which expressed its appreciation with stormy applause at the end of each movement.—Az Ujsag.

MUSIC FESTIVAL AT BUDAPEST, MAY, 1923

The hero of the evening was Emil Telmanyi playing the Partita in D minor of Bach (including the Ciaconna) with perfect art, a wonderful tone, virile power and earnest musicianship. The audience cheered him with stormy ovations.—Az Ujsag.

A masterpiece of interpretive art was Telmanyi's reading of the Partita in D minor of Bach, profound in thought and impetuous in expression.—Pester Lloyd.

RECITAL AT COPENHAGEN, APRIL, 1923

His art stands firm in its magnificent pathetic power and rich, warm heartiness. There is something in his playing of that undefinable "noli me tangere," as if he would look down to us from Olympus, though being so near to us, through his penetrating and magic seriousness, his piety and his fierceness, his streaming, swelling deep-red blood. . . . His rendering of La Folia by Corelli and the Kreutzer Sonata by Beethoven establish him as one of the greatest contemporary interpreters of classic art.—Politiken.

Mr. and Mrs. Ernest Toy's Successful Tour

Ernest Toy, the well known Australian violinist, has had a most successful season and together with his wife, Eva Leslie Toy, who assists him at the piano, has received high praise from the press and public alike. Some of the most recent press encomiums are reprinted herewith:

Ernest Toy, the foremost of Australian violinists, met every expectation of the musicians of Bristol. He presented several numbers in which he secured tones of surprising breadth and warmth. With his first number the audience realized that he was master of his instrument and they listened with rapt enjoyment. To technical skill, good tone, and unerring intonation he adds an intelligent and clear reading and great variety of effect. His playing of Sarasate's fantasia on Faust, an ornate piece of virtuosity, was a brilliant and



MR. AND MRS. ERNEST TOY.

Australian violinist, and his wife, on the banks of the Susquehanna.

animated performance. The programs were enjoyed to the full. They were presented by most talented soloists, being aided greatly in their work by the very able accompanist, Eva Leslie Toy.—The Bristol Press, Conn., July 5.

Ernest Toy, who has been studying and playing the violin since he was six years old and has traveled all over the world winning many honors, proved to be a master of the instrument. He played a number of very beautiful, difficult selections, among them a composition by Fritz Kreisler of Chinese Airs; Dance of the Goblins and Kreisler's arrangement of the Rosary were interpreted beautifully. Eva Leslie Toy, the accompanist, has studied with eminent masters in Boston and Chicago and her work last evening in accompanying the other artists in the difficult numbers was of a very high order.—Evening Herald, Manchester, Conn., July 6.

Ernest Toy is a master violinist and was obliged to respond to encore after encore.—Wilkes Barre Record, Pa., June 22.

Mr. Toy is a marvel on the violin and the audience clamored loudly for more of his renditions.—Reading Herald-Telegram, June 18.

Ernest Toy, who has toured with Melba and McCormack played a

number of violin selections in a masterly way.—Morning Call, Allentown, Pa.

Ernest Toy, a violinist, and the latter's wife, Eva Leslie Toy, accompanist on the piano. They both are artists and their selections captivated the gathering.—Reading Eagle.

Alice Louise Mertens Gives Delightful Program at N. Y. U.

The third concert of the Auditorium Concerts at the New York University Summer School was provided by Alice Louise Mertens, contralto, and M. Grace Callahan, bassoon, on the evening of July 19. With Marta Stewart at the piano, Miss Mertens presented her original lecture recital, Music of the Orient, by Oriental and Occidental composers, the program of which follows: Oriental Music in Its Original Form—Raga Basantabaha (India), piano solo; Durwan's Song, Song of Hindoo Ploughman (Arr. Bantock); Snake Charmer's Song, (India), piano (Arr. Bantock); Songs of Egypt—La Illa Ha Ill Allah (There is No Deity but God), Dervish Song; The Unutterable and The Lament of Isis (Granville Bantock); songs of Persia—In the Harem and Drinking Song (Granville Bantock); for bassoon—The Swan—(Saint-Saens); for saxophone—Laverne—(Henten); for piano—chant en l'Honneur—(Rifet Bey) and Dramatic Dances of the Orient (Granville Bantock); Syria and India—Syrian Lullaby (folk song) (Arr. Bantock), and The Nautch Girl (Song of India), (Granville Bantock); Japan—



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ese Folk Songs (Sung in Japanese), (Arr. Koscak Yamada); Watching (Bainbridge Crist); Chinese Mother Goose Rhymes (Arr. Bainbridge Crist).

Activities of Ernest Hutcheson

Ernest Hutcheson was greeted by an audience of over 5,000 at his recent appearance with the New York Symphony Orchestra in Chautauqua. He gave a masterly interpretation of the Mendelssohn G minor concerto.

In his large master class of advanced students and teachers this summer, Mr. Hutcheson counts some splendid talent. One young girl, Josephine Rosensweet, has already appeared with the Chicago Symphony Orchestra and is booked for next season with the Detroit Symphony and with the Chromatic Club of Buffalo. Another big talent is the little boy prodigy, Jerome Rappaport, who has already interested critics by his unusual precocity.

Mr. Hutcheson will return to New York early in October. He will open his season in Utica, where he has been booked for a recital by the B Sharp Musical Club.

Re-engagement for Roselle in Boston

Anne Roselle, who made her eminently successful concert debut in Boston last season under the auspices of the Boston Athletic Association, enjoys the distinction of being the sole artist appearing on that series to be chosen to reappear this coming season.

In the fall, Boston will also hear Miss Roselle in opera, for she will appear in several of her leading roles as a guest artist with the San Carlo Opera Company during its season in that city.

Maurel to Give London Recitals

Barbara Maurel, mezzo soprano, who sailed recently to study with her old teacher, Jean de Reszke, will give two recitals this summer in London, where she scored an unusual success a year ago.

Mina Hager Constantly Busy

Mina Hager, the contralto, is resting in Wisconsin after a busy season, and preparing for an even busier one beginning in September. She writes that the life in the woods which she is leading is the best possible means of toughening herself for a strenuous winter, and that at present her only ambition is to catch more fish, swim farther, and play better tennis than her husband, Fred Heidenson.

Early in September she starts on a Western tour, and plans a stay of several weeks in South Dakota, her native heath. She plans to be in Chicago during the winter, and in the spring will start on a trip in the East culminating in another New York recital.

Her last New York recital was most favorably commented upon by the Eastern critics. The Sun said: "She sang the first truly interesting, distinctive program of the season. . . . Miss Hager's voice is fresh; she can do what she wants with it, and she puts it to picturesque and deft uses." The Herald remarked: "Her artistic ideals are undoubtedly of the highest. She showed herself to be that marvellous rarity—a singer willing to subordinate herself to the purposes of the composers represented on her list." The Evening Mail commented at length on her program: "The contralto's program was surely the most interesting we have heard this season. . . . was sung excellently and with noble conception." This critic of the World was impressed by her rare interpretive ability: "She has exceptional interpretive talents, and paints a picture, which is better than merely making fine sounds." The Times said: "Miss Hager not only kept to the pitch like a beacon in a storm, but made all she did humanly interesting and artistically worth while."

Among the more important engagements of this past season Miss Hager has sung two recitals in Minneapolis and during May there were the festivals at Mount Vernon, Iowa, (her third appearance there), and Flint, Mich.—with the Chicago Symphony Orchestra; concerts at Findlay College, Findlay, Ohio, and Marysville, Ohio (another re-engagement); and another engagement with the Chicago Symphony, under Mr. Stock's baton, at Lansing, Mich. Mr. Stock was most gracious in his commendation of her work. May seems to be a good month for her. It was last May that she sang at the North Shore Festival, with the Apollo Club of Chicago, at the University of Illinois with John Alden Carpenter, and appeared with the Minneapolis Symphony for the second time, under Mr. Oberholfer's direction.

It is interesting to note that practically all Miss Hager's engagements come to her without solicitation on her part. This fact goes to prove her pet theory, that a singer must first concern herself with the ideal of service to her public, and that the matter of securing engagements should be secondary to that ideal. She often quotes a text from the Bible, "Seek ye first the kingdom of Heaven (purity and beauty in whatever one does), and all things shall be added unto you." Her father was a preacher, and she apologizes for sermonizing by saying that "it runs in the family."

Miss Hager will give a concert at the University of Chicago on August 24.

Sampaix Heard at Ithaca Conservatory

Ithaca, N. Y., July 26.—Leon Sampaix, celebrated Belgian pianist, master teacher of the piano department of Ithaca Conservatory of Music, gave an interesting and varied program before the summer school session, July 23. One marvels at his remarkable versatility and tremendous repertory. Whatever may be the style—classic, romantic or modern—he proves himself a masterly interpreter and possessor of a remarkable technic. The opening number was the Beethoven sonata, op. 31, No. 3, not so frequently heard. The second group began with the Scarlatti sonata in D minor, given with a beautiful tone and clear technic. The Valse Badinage, or the Music Box, by Liadow, exquisitely done, was repeated after insistent applause. The Waves, by Moszkowski, showed to splendid advantage. Mr. Sampaix's virtuosity. In response to numerous recalls Mr. Sampaix played Minute Waltz, and the Butterfly Etude, by Chopin. F. E. W.

John Powell to Play at Bar Harbor

John Powell, who is spending a part of the summer at Mountain Lake, Va., will go north the latter part of August to fill his engagement at Bar Harbor, Me., where he has been engaged for a recital at the Building of Arts, August 25.

Lawrason Reopens Studio August 15

Arthur Lawrason, New York vocal teacher, will reopen his studio for the season 1923-1924, in the Nevada, Broadway and 70th Street, on August 15. Mr. Lawrason specializes in the training of voices for professional careers.

Frederick Gunster.
TENOR

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THE SINGER AND THE ORCHESTRA

By William A. C. Zerff

Were a singer of earlier generations to pay a visit to an operatic performance of today, he would doubtlessly feel that the heyday of the singer were past, and in extreme contrast to the times when the voice was the first and foremost consideration, now everything points to a glorification of the ensemble. To be sure, the departure from the decided artificiality of the early operatic style is hardly to be regretted, but it does seem that in the endeavor to escape one evil, an even greater one has been allowed to come into existence. Even the most confirmed opera enthusiast will hardly argue that opera is not artificial, for we do not normally convey our thoughts by means of song, and with the singing of texts usually spoken artificiality is bound to appear. A desire to follow speech more closely has led to a discarding of the aria and recitative, and while the result has proved to be a considerable improvement, in the perfection of the ensemble the singer is usually lost, and can count himself lucky if he succeeds in projecting ten per cent. of his voice across the wall of orchestral tone which arises from the pit.

Is it possible that pleasure can be derived from the sound and spectacle of a singer, his face distorted by the strain to which his body is subjected, producing a tone which is barely audible above the thunder of the orchestra? Of what use is it to speak of a soloist, when the singer is practically relegated to the position of a member of the orchestra, and if he is to be a part of the orchestra, why not have the singers seated in the orchestra and have their acting done by pantomimists as was done in *Coq d'or*?

The craze for orchestral fortissimo is not only to be found in opera. In symphony concerts, musical comedy and vaudeville the same conditions are to be observed. If we are to follow along this path, the only singers who will sing long enough to achieve distinction will be those who are indistinguishable, and if the orchestras are to be increased to a still greater size, the only possible solution to the problem will be the manufacture of "robot" singers with lungs of leather and vocal cords of steel.

Under such conditions there is no incentive for a singer to seek to develop the quality of his voice, for all that is required is a tone powerful enough to be heard across the

hostile orchestra. It is futile to look for emotional qualities of the voice, or to seek interpretive ability if the singer's entire efforts are to be directed towards making himself heard. What chance is there for the successful employment of the finer nuances when a big effort is always demanded?

The astonishing part of the matter is, that the public has allowed itself to be led into the belief that the greater the noise, the greater the art, until the whole purpose of vocal music seems to have been forgotten. If singing is still to be regarded as the art of making beautiful sounds, some sort of agreement must be reached between the orchestra and the singer. As it stands today, singing has degenerated into an endurance test, with the result that none but those possessing literally superhuman powers can possibly hope to survive.

W. Warren Shaw Completes Summer Course

Accompanying are snapshots of a small portion only of the students who availed themselves of the summer classes conducted at Carnegie Hall, New York, by W. Warren Shaw, the prominent vocal teacher. A splendid spirit of



TWO GROUPS OF THE WARREN SHAW SUMMER SCHOOL

enthusiasm was maintained throughout the course and many of the students made the request that Mr. Shaw continue these classes for another twenty days. However, he decided not to do this, as he had had an exceedingly busy winter of teaching in addition to the summer classes, and he felt it necessary to have a rest before reopening his studios for 1923-24. He has therefore gone back to his old home town of Burlington, Vt., with a few of his old college mates of the University of Vermont.

Lisa Luzoni, one of the members of the summer school, appeared in a costume recital of Russian and Spanish songs at the Shelbourne Hotel in Atlantic City on July 22 and scored a great success.

Edna Thomas Returns for Four Dates

Edna Thomas recently arrived most unexpectedly in New York from London. She left immediately for Atlantic City where she filled four dates. Then she dashed off to New Orleans, the home of the "lady of Louisiana," where she will spend a week with her folks. After this she will return to New York and sail on the S. S. Leviathan for London again to fill a four weeks' contract, giving concerts in a number of the principal cities. She expected to return again to America in the early part of September to begin her fall tour here.

She looked perfectly fine on her arrival and declared that she had a marvelous time, and that her London recitals were certainly artistic successes and financially successful too. When the writer asked her why she returned so suddenly to America, she laughed and said: "Who wouldn't come back for four perfectly good dates. Think of all the fun I have been having chasing from one continent to another filling engagements." She confided, however, that there was a strong temptation really to rest through the month of August, for she had a marvelous invitation, and for a while she thought perhaps she would.

Burmester Recovering from Injury

Willy Burmester, the German violinist who suffered an injury in escaping from Chinese bandits during his recent world-wide tour, cables his American managers, Barthines Company, that he is taking the waters at Bad Gastein and receiving such excellent medical attention that he is rapidly recovering from his injuries. He is preparing for his coming concert tour of the United States, which will

be inaugurated at Carnegie Hall on October 20, with Brooklyn, Boston, Philadelphia, Baltimore, Washington, and other cities to follow. He has been booked for a tour of more than forty concerts already, and the interest in his return, after so long an absence, is evidenced by press and public.

Sturkow-Ryder "Suped" with Sarah Bernhardt

A good many Chicagoans would be surprised if they knew that the last time they saw the immortal Sarah Bernhardt in her classic repertory she had a well known pianist in her company as a "supe." Who could have recognized the sturdy little figure so familiar on the concert stage of this city in the young page in a costume of heraldic design as the curtain rose on the first act of *Sister Beatrice*? This page was gravely holding the horse of the debonair Prince, who was none other than the gallant Lou Tellegen. It all happened this way:

Mme. Sturkow-Ryder had a friend who was anxious to make a special Sunday story about the great actress, but found that she could not be interviewed, not being strong enough to see anyone.

"But," said the manager, with an eye to publicity, "you might get in as a 'super' and make a wonderful story of it." The writer turned to Mme. Sturkow-Ryder. "Would you go with me?" she asked.

"Certainly. I would adore seeing the Divine Sarah in her work."

"All right, be here at three and report to the wardrobe mistress. I'll see that you both get in," and the suave manager smiled a polite "good-by."

Two excited young women took a bite of lunch together and at three returned to the theater.

The wardrobe mistress, a business-like French woman, no sooner saw the petite figure of Mme. Ryder than she exclaimed delightedly, "Voilà, le page!"

To quote Mme. Sturkow-Ryder: "Never shall I forget Mme. Bernhardt! She had been traveling forty-eight hours and had only time for a bite, but she went through those two plays with such emotion, such intensity that her lace gown was wet with tears when she had finished. A tall, slender—almost thin—woman of an age that seemed impossible as one watched her immersed in her parts and a peculiarly 'spirituelle' atmosphere about her, even in her most emotional moments there was an ethereal quality that is almost indescribable! I stood there with her on the stage and thought of the marvelous genius that could shine through fatigue, hunger and age, the self-discipline and sacrifice that could carry her through the careful rehearsal of the most minute details of a performance that she must know perfectly; and I felt ashamed of the times I had grumbled at discomforts and trials in my musical career. It was the most wonderful lesson of my life!"

"The performance that night (a curtain raiser called *Jean Marie* and the play, *Sister Beatrice*) was a revelation, and we had a number of most amusing experiences with some of the other professional 'supers' who rather resented my taking such prominent parts—and me nothing but a rank 'amateur supe' at that.

"The next day we were in the court room scene of *Madam X*, and I again experienced that exalted feeling of being in the presence of a genius before whom everything gave way, a dominating spirit which was so great that it was primitive, and at the same time a product of studied art in its most intense form. It gave me a feeling of helplessness—but what an experience!"

"My friend wrote a remarkable feature story for the Sunday paper, and I never told anyone of my part in it until long afterward.

"But now with the passing of that great talent it has all come back to me and seems as vivid as the day I was there; and it impressed in me a great lesson—the lesson of endurance and self-discipline, part of the sacrifice that a true artist has to have before him, always, and I have often said to myself, 'If the great Sarah could travel under discomfort, give careful rehearsals and fine performances with her physical pain from lameness and her age, and with it all, keep her enthusiasm and art so fresh and so inspiring, you can at least imitate her courage and self-discipline.'"

"Wonderful, wonderful Sarah!"

"I'm glad that I'm a hero worshipper!"

May Peterson to Sing at American Embassy in Berlin

Before sailing for Europe, May Peterson appeared in a special recital at a private home in the exclusive Buzzard's Bay (Mass.) summer colony. Many distinguished guests were present, including representatives from the Embassies in Washington, summering on the fashionable North Shore, and the American Ambassador to Germany. Such was Miss Peterson's success that at the conclusion of her performance the Ambassador to Germany, after complimenting her highly on her artistry, invited her to sing at the American Embassy in Berlin upon the conclusion of her vacation in Europe, an invitation which the American soprano was charmed to accept.

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Muzio an Ideal Tosca—Revival of William Tell—Lucia Newly Staged—Pizetti's Debora e Jaele Given—Journet Stars in Thais—Argentine Opera, Raguela, a Failure—Strauss Conducts Salome—Other Musical Events

Buenos Aires, July 6.—One of the features of this year's season at the Teatro Colon was the revival of Massenet's Manon, absent from the repertory for two years. The Spanish tenor, Fleta, who is going to the Metropolitan next season, sang Des Grieux for the first time on any stage and made a notable success. Ninon Vallin, gave a sympathetic rendition of the title part. Crabbé was Lescaut and Journet the father. Marinuzzi conducted the excellent performance.

MUZIO AN IDEAL TOSCA.

The house was crowded to hear Claudia Muzio in the title role of Puccini's Tosca, and the audience was well repaid, for hers was truly a brilliant piece of work. Fleta, as Cavaradossi, shared honors evenly, while Galeffi as Scarpia was an effective third in the trio. Bellizza conducted.

REVIVAL OF WILLIAM TELL.

The revival of Rossini's William Tell proved a complete success. The five acts of the opera had been condensed to make three acts, by leaving out the third act entirely and amalgamating the last two. Even with this the ancient opera still appeared too long. The scenic production was of the first order.

John O'Sullivan was Gessler. He possesses a very brilliant tenor voice, powerful in the top notes especially, where his voice seems to be at its best; on the other hand, the middle and lower registers lose a lot of their brilliance and polish and his voice degenerates into a colorless lapse. Galeffi was excellent in the title role. The soprano was Hita Spani, who was quite equal to the demands of the part. The chorus met all demands and the orchestra, under Marinuzzi, put real life into the hackneyed old score.

LUCIA NEWLY STAGED.

Lucia di Lammermoor was revived with modern fixings, including a reading of the score by the young Argentine conductor, Paolantonio, which refreshed the threadbare measures as Marinuzzi had done for William Tell. Toti Dal Monte was the Lucia, and achieved a tremendous success, rousing the house frequently to frenzied applause. The tenor, Pertile, has improved greatly since he was last here and was thoroughly satisfactory, as were Segura-Tallieu and Cirino in smaller roles.

PIZETTI'S DEBORA E JAELE.

The first modern Italian opera to be included in the repertory was Pizetti's Debora e Jaele. (This work was given extensive notice when produced last winter at La Scala under Toscanini—Ed.). The production proved to be the most interesting event of the present season. The theater was filled with an attentive and respectful audience that had come to listen to one of the latest works of modern Italy and it was received with deep and profound admiration and genuine appreciation by the public. There were no rowdy scenes of exaggerated enthusiasm at the end of the acts, but the applause was sincere and genuine.

The opera was well staged and produced, and all praise must go to Marinuzzi who, with his talent and intelligence, produced this latest masterpiece of his own country in a fine manner, with a strict adherence to all the details of the great work and an understanding so complete and thorough that the composer could himself not improve upon it.

There was a certain insecurity and uneasiness among the singers, doubtless due to the newness of the score and the new method of singing required by this modern music. Among the women, Flora Perini seemed the only one who was at home in her part. Cirino and Segura-Tallieu did excellently, but the others of the cast, Mmes. Spani and Bertana, and Messrs. Bonaro and Fiore, were inadequate vocally and quite out of the drama they were representing.

JOURNET STARS IN THAIS.

Marcel Journet, the veteran French bass, was the feature of the performance of Thais. His Athanael was a classic presentation of the role. Ninon Vallin, in the title role, was excellent along traditional lines. Marinuzzi did his usual justice to the score and the ballet took a more prominent and effective part than usual.

ARGENTINE OPERA, RAGUELA, A FAILURE.

Walter Mocchi produces almost annually some opera by a native composer. This year the work chosen was Raguela, by Felipe Boero. To speak frankly, the book was poor, and musically speaking the score was merely a series of songs and dances, purely national in their expression. There is a duo which assumes a certain brilliance and magnitude and the final duel scene and the death of Raguela are accompanied by some spasmodic efforts at forcefulness in the orchestra.

It is a short opera in one act, but even that does not save it. It was sung in Spanish and conducted by Paolantonio, the local conductor, who did his best. The Argentine soprano, Hita Spani, sang the title part well, but was not very satisfactory in her acting, and the Italian artists who made up the rest of the cast were handicapped by singing in a foreign language. For the most part they did not understand the "Gauchito" life they were supposed to delineate.

The composer and artists were recalled several times at the end of the opera and a certain amount of enthusiasm reigned among the public, but this must be largely attributed to the patriotic exuberance of the younger generation than to a genuine appreciation of the quality of the work. Raguela will fade away at the close of this season in the same discreet manner as all its predecessors have done; for the Argentine cannot boast so far of a single work which has gained its spurs.

RICHARD STRAUSS CONDUCTS SALOME.

The great Richard Strauss arrived in person at last and began his season here by conducting a performance of his

Salome at the Colon. He put such life and vigor into his gruesome opera that it seemed more awe-inspiring than ever before, and the peculiarly sensuous music reached untold climaxes. It was an unforgettable occasion where art reigned supreme and there were no moments of ebb, but all and everything was of the most brilliant order. The orchestra excelled itself and surpassed anything it has done so far in technical magnificence, for it was simply a machine that was handled by Strauss.

The singing was unusually good. Mme. Dahmen was an impressive Salome, both as singer and actress. Olciewska was Herodiade, Walter Kirchoff Herod, and Carl Brown was John the Baptist—all thoroughly satisfactory. There was unbridled enthusiasm at the end, and Strauss and the participants were called back time after time.

Another feature of the season was an excellent performance of Traviata, with Claudia Muzio leading in a superb presentation of the heroine, capably supported by Pertile and Galeffi.

UKRAINIAN CHORUS MAKES IMPRESSION.

This is the very height of the musical season in Buenos Aires and the Argentines are being treated to some of the best music heard here in years. The Ukrainian Chorus, already known in the States, has made an impression here fully equal to that which was scored in North America. Its splendid work, under the direction of Professor Koshetz, is heartily admired, and the soloists, Nina Koshetz and Oda Slobodskaya, have also been well received. The stay in Buenos Aires has been a brilliant success and the chorus, on leaving here, will move on to Chili.

LONDON QUARTET GREATLY ADMIRER.

The London String Quartet has visited here for the first time and its magnificent work immediately blotted out the memory of any quartets which preceded it. The first program included Mozart No. 13, Beethoven, op. 59, No. 3, and the Debussy quartet, all of them played with exquisite purity and a splendid feeling for style and taste. At the end of the program the applause was so insistent that that almost unheard of thing, an encore in a chamber music program, was accorded, and the slow movement of Tschaiowsky's Quartet played with the same effectiveness as the preceding numbers.

BOROWSKY PLEASES THE ARGENTINES.

Alexander Borowsky, the Russian pianist, in his first performance here, won decided success for himself. He possesses a thoroughly developed technic and a good feeling for style, especially in the works of the old masters.

K. H. STOTTNER.

Crooks to Be Boston Apollo Club Soloist

The Apollo Club of Boston has engaged Richard Crooks, the tenor, as soloist for its concert to be given in Jordan Hall on November 6 next. Last season the artist appeared twice in the New England capital and scored heavily on both occasions, as his re-engagements there this coming season go to show.

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TENTH NORWICH CHAUTAUQUA PROVES TO BE A BIG SUCCESS

Norwich, N. Y., July 27.—The first matinee of the Norwich Chautauqua brought the Dunbar Male Quartet and Bell Ringers, each member being also an instrumentalist. Jack Wood was leader and cellist. Previous to the opening it was announced that the guarantors had sold tickets exceeding the required number.

Charles D. Isaacson interested a big audience in his ensuing talk, Face to Face With Good Music. His spontaneous wit and boyish manner caught and held attention. At the evening performance he told the story of Faust, in most dramatic manner and the principal arias, duets, and ensemble numbers were sung in costume by capable singers. Maxine Arden furnished graceful ballet divertissement. A trio comprising Frances Callow and Edith Smith, harpists, and Bonnie Brooke, singer, gave a subsequent program of varied interest, playing harp duos and solos in excellent fashion.

Victor Herbert's musical comedy, Sweet Sixteen, was given before another splendid audience, enthusiastically appreciative. The principals were Joseph Del Puente, Henriette Lee Morrison, Dorothy Seegar, Stanley Broughton, James Burroughs, Henry Collins, Carl Anderson and Peggy Hanlon. The chorus was made up of young women who could and did sing. The whole production moved with spirit. Floyd M. Hubbs, pianist and musical director, knew his effects and kept everything well in hand as head of an orchestra of five pieces. In the afternoon, as prelude to an interesting lecture and quiz by Evelyn D. Hansen, Mr. Hubbs and his men played ensemble and solo numbers. His merits as pianist were quickly recognized. Norwich cannot be fooled in this regard, for the Hayes & Rider pianos, made here from 1850 to 1880, and the L. & A. Babcock & Baldwin piano sales, had a cultural effect on the entire community and vicinity and made this small city a good judge of piano-playing.

Eva Upton and Lenora Ferrari, who played accordions, were the last features of this year's most successful Chautauqua. They played with animation and were personally attractive. Some of their hymn-playing had altered harmonies; as they play chromatics, this is unnecessary. Altogether, Crawford A. Peffer has again shown his knowledge of community tastes in giving people high-class, sometimes instructive and always clean entertainment.

Grand opera, represented by Faust, heard this year for the first time in Norwich, reminds the present writer of Maritana, given here in the Hughson Opera House in 1876, nearly half a century ago. A few years later there followed Pinafore and other comic operas, given by local talent, of which there was considerable. It is recalled that the pianist for Pinafore, whose initials are signed to this notice, stopped playing the overture long enough to make change for his boy deputy, who was selling librettos. The profit accrued to said pianist.

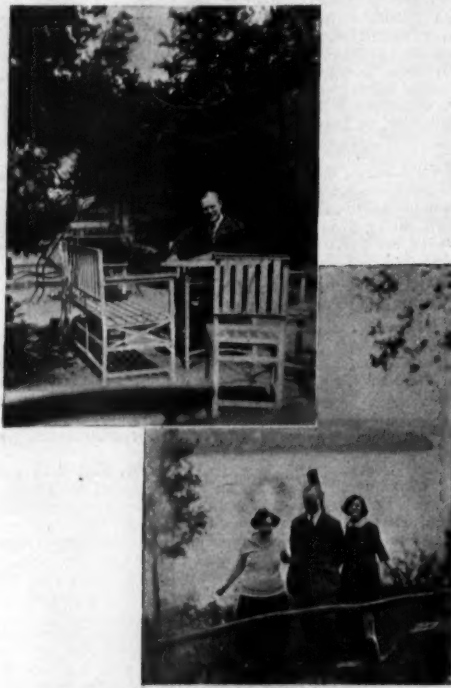
Sarah Mason, director of music in the public schools, presented some good work she has accomplished at the commencement of the high school. At this affair the Girls' Glee Club sang, an orchestra of twenty played well, a violin solo by Harry Friedman was enjoyed (for he has talent and is evidently a faithful student), and Mana-Zucca's Big Brown Bear, in choral arrangement, made a hit as usual. Not the least interesting of the choruses were the 1923 Class Song and Alma Mater, both composed by F. R. Wassung.

Professor Riesberg, of New York, who was born here—where his parents and grandparents also lived and died—

has the largest summer class in his experience, filling an entire day with piano and organ pupils. Clyde C. Capwell, of Binghamton (leading teacher of piano of the Parlor City); Lena R. Moran, organist, of Sherburne; Richard O'Connor, pianist, of Oxford, and Hazel Wilber, of Preston, are among the out-of-town pupils who come considerable distances for their weekly lessons. F. W. R.

Rudolph Reuter Has Master Class in Germany

Berlin, July 20.—A unique distinction has fallen to the American pianist who has created such a favorable impression in these, his first appearances here. Modelling their idea upon that of Sondershausen and Weimar, where



RUDOLPH REUTER

with two of his American students in the Märkische Schweiz near Berlin on an outing. Reuter has been one of Berlin's most active concert pianists this season and has reaped newspaper encomiums of the highest type of praise wherever he has played. In the other picture the American pianist is seen in the gardens of a summer home, where he spends many week-ends, teaching and practicing—near Berlin.

Bachaus, Busoni and Lamond have at various times held five and six weeks' sessions of "Meister-Kurse," the nearby city of Brandenburg has called Rudolph Reuter to do a similar thing, and the success of the enterprise is extraordinary. A number of students go out all the way from Berlin for some of these classes and the session will end with two concerts with the local orchestra, at one of which Reuter is soloist, Royal Musikdirektor Schmidt conducting, and at the other his students playing with the orchestra in this case conducted by Reuter himself. Concertos by Rachmaninoff, Beethoven, Mozart and Liszt are on the program.

Making Berlin his center, Mr. Reuter has made tours in all directions and has earned the highest praise of press and public wherever he has played. His most recent appearances were in Denmark and his success there may be judged by the following excerpts from the press of Copenhagen:

He came, played, and conquered at one stroke. With him the whole artistic apparatus is in a superlative condition. He has finesse and virility, sweep and elegance, and brings interesting programs. ... The audience was enthusiastic.—Berlingske Tidende, 1923.

He played with such brilliance, such unusual clarity and warmth, and beauty of tone as to cause the audience to be enraptured.—Børsen, 1923.

His fingers shine with blinding brilliancy—he has a dominating personality and interested Copenhagen immensely.—Politician, 1923.

Recitals at American Institute

On July 25 the following program was given at the American Institute of Applied Music: The Rose Has Charmed the Nightingale (Rimsky-Korsakoff), Mattinata (Tosti),

Charles Joseph Oliva, Mr. Tebbs; Valse Gracieuse (Ambrose), Combat (Heller), Marjory Bahouth, Miss Nugent; Spirit Song (Haydn), Memory's Rose (Huerter), Alice Goldberg, Mr. Tebbs; Der Schwan (Grieg), Mifanwy (Clarke), John E. Sarles, Mr. Tebbs; Sonata F major (Handel), Elizabeth Gerberich, Mr. Roudenbush; Wake Up (Phillips), Ho! Mr. Piper (Curran), Grace Merriman, Mr. Tebbs; Caro mio ben (Giordano), I Pitch My Lonely Caravan at Night (Coates), Charles Joseph Oliva, Mr. Tebbs; Nocturne (Woodman), Elizabeth Gerberich, Miss Nugent; Songs My Mother Taught Me (Dvorak), Cuckoo Song (Liza Lehmann), Aline Hurrell, Mr. Tebbs.

A faculty recital by Francis Moore, pianist, took place July 26. Mr. Moore played the following: Melodie, Gluck; Minuet, Seeböck; G minor fantasia and fugue, Bach-Liszt; Sonata, op. 2, Brahms; Six Etudes, Chopin; Nocturne, Paderewski; Etude, Cyril Scott; Naila Waltz, Delibes-Dohnanyi.

Another faculty recital was presented by Gwilym Anwyl on July 18, when this was the program: Where'er You Walk, Handel; Passing By, Purcell; Could I Forget, Arnold; I Passed by Your Window, Brahe; Dreamin' Time, Strickland; Bridal Dawn, Martin; Cielo e Mar (La Gioconda), Ponchielli; The Bitterness of Love, Dunn; The Pipes of Gordon's Men, Hammond; Stars of the Dimsey, Bland; O, That Summer Smiled for Aye (in Welsh), Davies.

BUFFALO PASSION PLAY HAS WORTHY MUSICAL SETTING

Local Talent for October Festival Announced—Local Samoiloff Pupil to Be Church Soloist

Buffalo, N. Y., July 28.—The Passion Play, as presented this summer in the open air theater of Canisius College, is a worthy production from every standpoint. The pageantry, stage craft, dramatic incidents, lighting, and excellent acting of all participants, combine to make a great impression on the vast audience assembled at each performance. The music by John Lund deserves special mention: the numbers include the Prelude Pastoral, Camel music, Disciple's music (two numbers), and the Finale, all excellently played by a selected orchestra under his capable direction. The choral numbers are under the leadership of L. H. Zimmerman, the setting and lighting cared for by Sheldon K. Vieda and the whole production staged by Eric Seton Snowden.

TALENT FOR OCTOBER FESTIVAL ANNOUNCED.

Among the local talent participating in the afternoon program of the October National American Music Festival are the following: Vocalists—Harriet Shire, Edna Zahm, Florence Reid, Vernon Curtis, Marguerite Kraemer, Hildred Morrow, Agnes Tullis, Melville Avery, Rebecca Cutter Fox, Frank Watkins, Dorothy Hobbie, Ethel Dreher, Dorothy Seidenberg, Isabelle Wheaton and Sidney Westimer; pianists—Gertrude Claudia Peeples, Mildred Kelling and Helen Garret Wennig; harpist—Martha Rippel, and accompanists—Ethyl McMullen, Gertrude Hutchinson and Maud Stanley.

LOCAL SAMOILOFF PUPIL TO BE CHURCH SOLOIST.

Helen Miller (Samoiloff pupil) has been engaged as soprano soloist at Second Church of Christ Scientist on Humboldt Parkway. L. H. M.

Myra Hess Working on New Programs

Myra Hess, after one of her usual successes in recital at Oxford, England, is back in London working in her studio on her new American programs. Some of her American friends heard her play at the Oxford concert. Many visitors from New York and elsewhere in the United States have dropped in for tea at her studio in Hampstead, among them Mrs. Coolidge and also Nikolai Sokoloff, conductor of the Cleveland Orchestra, who made a sensational success in London and who will have Miss Hess as soloist with his orchestra next November. She was to appear with the London Philharmonic Orchestra, which Mr. Sokoloff conducted, but she returned too late to fill the date.

Carmela Cafarelli Under Friedberg Management

Carmela Cafarelli, Italian coloratura soprano, who scored success in a concert appearance last winter with Tito Schipa, is now under the management of Annie Friedberg. After completing her studies in Cleveland with William Saal, Mme. Cafarelli went to Italy and entered the Academy of St. Cecilia in Rome, from which she graduated with high honors. Returning to America, the soprano studied and coached opera roles with Mme. Valeri. Mme. Cafarelli comes from a distinguished musical family. She was born in Cleveland, Ohio, and was always surrounded by an atmosphere of music, her father, Rocco Cafarelli being a well known composer and harpist.

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Haydn Wood—A Biography

[When a composer's songs are sung universally, one is naturally interested in knowing a little something about the musician. The following article was prepared for the Musical Courier in answer to numerous requests regarding the biography of English composers. These facts have been supplied by the publishing house of Chappell Harms, Inc., the American branch of Chappell, Ltd., London. It is our intention to publish from time to time similar articles on other well known English composers. The following is reprinted from Musical Opinion and Trade Review.—The Editor.]

The scion of a musical stock, Haydn Wood was born in 1882 at Salithwaite, near Huddersfield. At the age of fifteen he gained an open three years' violin scholarship at the Royal College of Music. On leaving the Royal College of Music he went to Brussels to study the violin with Cesar Thomson. For eight years he toured with Madame Albani's concert party, and during that period, besides appearing at the principal London and provincial concerts, he visited Australia, Canada, India and New Zealand. On one occasion, while playing at Government House, Madras, his violin—a valuable specimen which he acquired some twenty years ago—dropped to pieces in his hands, owing to the excessive heat. He despaired of having it repaired. Sympathizing with him in his distress, a native persuaded him to take the violin to an old Indian instrument maker in one of the main bazaars, and the craftsman put the violin together so skilfully that it was handed back again to its owner in a condition as perfect as ever.

During his student days at the Royal College of Music, Haydn Wood distinguished himself by gaining the Arthur Sullivan prize for composition. Subsequently he won a prize in the first Cobbett Competition, his essay being an original Phantasy for string quartet. Other compositions of the period were: an orchestral suite, a work for pianoforte, concerto in D minor (first heard at one of the London Symphony Concerts), Lochinvar (for chorus and orchestra, performed by the late Edward Mason's choir at Queen's Hall). He collaborated with the late Paul Rubens in writing the music for Tina, and he also wrote several numbers for the musical comedy, Betty. He was responsible for the whole of the music in the Terriss-Hicks production, Cash on Delivery.

As a song composer Haydn Wood has become universally known. Love's Garden of Roses, Bird of Love Divine, Roses of Picardy, When You Are Lonely, O Flower Divine, and others of his popular numbers have enjoyed phenomenal sales. These are the outspoken sentiments of a balladist who has impressed himself on the imagination of an immense constituency of song lovers.

An element of "fantastic unexpectedness" reveals itself in Haydn Wood's best songs. He gives us mysticism and fervor. His Three Songs of June are typical examples. In this excellent album he shows us that an orthodox style of song writing does not necessarily mean commonplace stuff.

In his young days, Stevenson practiced himself in copying the styles of famous poets. And Haydn Wood would seem to have found pleasure in paraphrasing the master composers. His songs, however, are more than copying exercises; for he puts some flavor of his own nature into everything he writes. He is never eccentric. He knows too well that the far-fetched sickens and grows stale sooner than the unobtrusive normal. Neither is he verbose.

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The Better
Kind

Talking of verbosity reminds us of the archbishop who was asked how he was progressing with his autobiography. "I have written nine chapters, and I am not born yet," replied the divine. Nine quires of introduction! Fancy his song, Roses of Picardy, with nine pages of introduction! Be he tempted ever so much, the popular balladist is forbidden to indulge the archbishop's leisureliness. There is no room for padding in a popular ditty.

Listen to what Haydn Wood himself says concerning popular song writing:

"To write a really popular ballad, first of all find words suitable for either sex. Write within as limited a compass as possible and think of the amateur all the time; for, after all, he is the one who buys the song. My most popular song, Roses of Picardy, is written within a compass of an octave and a semi-tone. It seems to me necessary to write something simple enough for the amateur to sing and at the same time effective enough to attract the professional singer. It is essential that closed vowels should not be set on high notes; also, it is an excellent plan to determine the key by the last vowel sound in the lyric. For instance, in my song, It Is Only a Tiny Garden, the lyric concludes with the words, 'But It Holds My Love and You.' Before setting this, I chose a key which would give me a high note on the word 'love' and not 'you' as the latter word is not a good vowel for an ending. I wrote this particular song in D to enable me to get a top A on the word 'love' and ending with 'you' on the lower note D. On the other hand, if the lyric ends with an open vowel sound, I should write in a key somewhere in the neighborhood of G. The young composer also requires perseverance and determination in the matter of bombarding publishers with his manuscripts. Had I been chicken-hearted in this respect, I should certainly have given up the struggle years ago, for I truly believe no composer could have received more 'With regrets' from publishers than I in my early days. I have since looked through some of these songs and ceased to wonder why they were rejected."

Haydn Wood's songs have been written under varying conditions. O Bird of Love Divine came spontaneously, without the slightest effort—it really was an inspiration. Love's Garden of Roses had its birth while the composer was riding on the top of a London bus. He says: "I got off the bus—the refrain ringing in my ears—and by the aid of lamplight scribbled the melody on the back of an old envelope."

An ardent admirer of Bach, Wagner, Grieg and Tschai-kowsky, he is broad-minded enough to appreciate a rollicking rag-time. In his opinion rag-time has been the means of improving the public's sense of rhythm.

Despite the fact that Haydn Wood did not win instantaneous success with his songs, he must feel very happy indeed, for now the public, moved by the absolute naturalness and charm of his personality, has taken him to its heart, and every new production from his pen is assured a hearty welcome, as soon as it appears on the market.

J. Fischer & Bro. to Publish Taylor's Through the Looking Glass

The composition which W. J. Henderson, the New York critic, recently described as "a delightful piece of fancy and humor, musically gracious and fluent, orchestrally opulent in color and directness of instrumental delineation . . . one of the best productions of the kind that the American composer has given us"—in other words, Deems Taylor's Through the Looking Glass, an orchestral suite, is soon to appear in print, according to word received from J. Fischer & Bro., New York.

The suite, based on Lewis Carroll's Alice in Wonderland, was heard to advantage during the past season in its new arrangement for symphony orchestra at the concerts of the New York Symphony Society, conducted by Walter Damrosch. It is almost certain that this delightful suite, full of subtle humor, will be given by nearly every important orchestral organization in the United States during the coming season. Performances have also been promised in European centers.

Two-Piano Program by Jewel Bethany Hughes and Edwin Hughes

The following program was given at the Hughes Studio recently: Variations on a Theme by Beethoven, Saint-Saëns; Sonata in D major, Mozart; Rondo, op. 73, Chopin; Suite, op. 15, Arensky.

The studio was crowded with a large audience and the numbers were received with enthusiastic applause. This was the eighth in the series of Friday evening musicales at the Hughes Studio this summer.

Leginska to Play in Scranton

Ethel Leginska will appear in recital at Scranton, Pa., on November 26, under the local auspices of Fred C. and Chauncey Hand, the well known Pennsylvania managers. During the season the pianist will also play in York, in that same State.

William S. Brady Sails for Europe

William S. Brady, eminent New York singing teacher who has just closed a very successful engagement at the American Conservatory of Music, Chicago, where he conducted a master course in singing, sailed on July 28 for Europe and a well earned vacation.

Mr. Brady's time in Chicago was filled from 7:30 in the morning until 8 p. m., nearly every day, and as his classes were extraordinarily large, he was obliged to teach likewise on Sunday mornings. Despite this unprecedented success and the fact that he is on the best of terms with



WILLIAM S. BRADY

John J. Hattstaedt, president of the American Conservatory of Music, Mr. Brady will not teach at that institution next summer, having been secured by Mr. Kinsey to conduct a master course at the Chicago Musical College.

Mr. Brady left the American Conservatory of Music with the best wishes of President Hattstaedt, who speaks of him in the highest terms and gave him a farewell dinner at the South Shore Country Club, shortly before his departure from Chicago.

Mr. Brady was accompanied to Europe by twenty-two of his pupils, two or three of whom he will leave there so that they may make debuts in European opera houses. Laurence Wolf, whom he left on the other side last summer, has scored a unique success as tenor in opera houses in Italy.

Mr. Brady believes that there is a better field for American operatic talent in Germany than in France or Italy, and that in the two last named countries preference is given to native singers, while in Germany, where there are so many operatic companies, talented Americans are given opportunities to make debuts in grand opera.

Among the important pupils of Mr. Brady who have been heard successfully in leading roles with the Chicago Civic Opera are Carolina Lazzari and Dorothy Jardon, and for next season the engagement is announced of another pupil, Kathryn Meisle, for whom Mr. Brady likewise predicts a brilliant future.

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Answering Taylor's Protest

In the issue of the *MUSICAL COURIER* of July 12, an article referring to Theodore S. Bergey's opinion as to the stand a teacher should take with his pupil, appeared in the Chicago letter. It stated that a teacher should not become too familiar



THEODORE S. BERGEY

with his pupils, as the students at all times should have the respect due his mentor. C. Frank Taylor, member of the Cook County Real Estate Board and the Chicago Association of Commerce, took exception to the article, probably due to the fact that he did not understand it or did not read it as it should have been read. Mr. Taylor even took exception to the heading of the Chicago letter, which had nothing whatever to do with the Bergey article. The heading, "Chicago's Lull in Music Continues," had reference to the lull in concerts and this heading was explained by an article on this subject, yet in the same letter, it was stated that the summer master classes in various schools thrived. Then as a sub-title, the Bergey article was mentioned with the head line, "Bergey's Idea Regarding His Pupils." Mr. Taylor's letter is reproduced here in its entirety:

Chicago, July 23, 1923.

My dear Mr. Bergey:
An interview suggesting an unprofessional happening in your school, accredited to you and printed July 12, 1923, in the *MUSICAL COURIER* under the title of "Chicago's Lull in Music Continues" has been read by me.

The article neither expresses your own personality, nor any of the principles taught in your school, and I am greatly interested to know whether you are the Mr. Bergey of whom they speak. The spirit expressed in the article is so much unlike you.

The plan of the school, as I understand it, is to develop expression, whether in song or speech, through the dynamic power of the spoken word. How to develop this wonderful power in the student is the secret of your success. This subtle, refined, superhuman and expanding power lies in the background of every word uttered in song or speech, and impresses its greatness into the life and action of every pupil. This dynamic power back of it all is what fixes in the minds of the pupil the great constructive elements of life. This is the only process of making greater men and women. The pupils of your school will cheerfully live up to the theme of the play, and your school is, so far as I know, the only one teaching this great creative principle.

As a teacher your whole duty is service to the student, and in your case it is cheerfully performed. You star the pupils—you become their manager. The teachings in your school develop self reliance in them, which brings honorable mention to you. That is the Law of Compensation. You get back what you give, and, in the manner in which you give it, and your success is proof of the fact that you live up to the Bergey way.

Human beings are personally conscious souls, have individual minds, and each mind expresses itself by the aid of its physical body to the best of its ability. This ability, or capacity expressed in the pupils, you increase by expanding their personal consciousness. That is what the power of the spoken word accomplishes. Your students know more and are able to execute more perfectly in song and speech. Your visualization of what the student should be, becomes a living thing in their realization, and they live the life the principle teaches. That is the Bergey way, and that is the way that stars are made.

Stick to the power of the spoken word, the Bergey way—that is the reason I became your student.

You will, I know, pardon the length of this letter, and also feel as though I were not trying to teach a master in his own business, but in that cheerful way of yours simply accept it just as a suggestion from a student.

Sincerely yours,
(Signed) C. FRANK TAYLOR.

Having answered Mr. Taylor's criticism as to the headline, it must also be brought to him that the Bergey referred to is Theodore S. Bergey, the well known Chicago vocal teacher, who was quoted verbatim in the interview. That Mr. Taylor

has a great opinion of Mr. Bergey's ability as a teacher is no surprise to the writer, who has been acquainted with Mr. Bergey for over fifteen years and, having often heard some of his students in concert or recital, was aware of his ability long before Mr. Taylor. R. D.

Judson-Wolfsohn Differences Adjusted

(Continued from Page 5).

1923-24 the following list of artists: Ernest Schelling, William Bachaus, Nina Koshetz, Elizabeth Bonner, The Stewart Walker Plays, Inez Barbour, Philadelphia Festival Orchestra, The Rich-Kindler-Hammann Trio, The Rich Quartet, The Philharmonic String Quartet, Mabelle Addison, Charles Stratton, Ruth Rodgers, Virginia Mauret, Ethel Frank, Magdeleine du Carp, Wanda Landowska.

For the season of 1924-25, Concert Management Arthur Judson will present exclusively, in addition to the above artists, the following list: Claire Dux, Marie Tiffany, Margaret Matzenauer, Sigrid Onegin, Olga Samaroff, Helena Marsh, Theo Karle, John Barclay, Clarence Whitehill, Carl Flesch, Elshuco Trio, New York String Quartet, Max Rosen, Elly Ney, Douglas Stanbury, Frank Sheridan, and Willem Willeke.

The management by Mr. Judson of the Philadelphia Orchestra, the New York Philharmonic Orchestra, the Stadium Concerts, and the advisory managership of the Cincinnati Orchestra will be continued by Mr. Judson personally. Concert Management Arthur Judson has enlarged its offices in the Fisk Building, New York, and the Pennsylvania Building, Philadelphia, and will continue to maintain and increase its working organization, with the exception of the withdrawal of Milton Diamond from the business.

Ernest Toy Musicale a Real Treat

A charming private recital was given to about one hundred of the friends of Mr. and Mrs. Ernest Toy, Australian violinist and American pianist and contralto respectively, on Sunday evening, at the reception room of the Nurses' Home of the Children's Hospital, 640 Huntington avenue, Boston. Mr. and Mrs. Toy are filling fifteen weeks of concerts in some of the principal cities of the East but were able to travel over from the western part of the State for the week-end for this event.

Mr. Toy is an internationally known artist, having toured the Continent and the British Isles as soloist with several of the symphony orchestras there. Being a native of Australia he has toured that country, as well as New Zealand, quite extensively, and it has been less than a year since the Toys made a five months' visit to his native land. Mrs. Toy is a graduate of the Faelten School of Boston and is winning much praise for her artistic work throughout the country. While in New Zealand they gave a concert in the Government Gardens of Rotorua and had as their assistants a double male quartet of native Maori young men and a group of young girls who demonstrated the graceful native dances of their country.

Elsie Janis to Tour in Concert

The thousands of boys from "over there" who knew Elsie Janis, and her numerous admirers over here, will be happy to learn that she will tour the country this coming season as a legitimate concert artist, supported by a company of three excellent artists. In her programs, Miss Janis will give three twenty minute impersonations. The programs of this inimitable mimic are just "chock-full" of surprises, for she prefers to announce what she is going to do. Therefore, one never knows what to expect.

For three years, Manager R. E. Johnston had been doing his best to persuade both John Charles Thomas and Elsie Janis to turn to concert work. Thomas succumbed last year, as is known, and, inspired by his extraordinary success, Elsie Janis also has at last been won over.

The other day when she dropped in at her manager's office, she was overjoyed to find that several hundred applications from all over the country had been received. The commencement date set for Miss Janis' tour is October 14.

A Suitable Studio?

With the wane of summer and the approach of the fall season, such familiar comments are heard on all sides: "I wish I knew of a studio where I could teach part time," or, "I have tramped the streets, up and down, looking for a studio, but I can't find anything within my price. Do you know of anything?" Usually one racks his brains to help the "studio-hunter," sometimes succeeding in doing so, but more often not being able to give even a suggestion. Of late, the Vanderbilt Studios have been meeting some of these requirements. They provide a policy of peculiar distinction and interest for musicians, artists, sculptors, teachers, and literary, professional and business people and club groups. The atmosphere is ideal and a club-like environment is maintained. Single studios, with and without bath, and attractive suites are available, as well as guest studios with Steinway grand pianos which may be rented on a part-time basis. This is a feature that should be of special interest to teachers and students.

STADIUM CONCERTS

AUGUST 2.

The prize winning score of the Stadium Contest, two interludes—Before Parting and Rondel—by Max Kidder, was the meat around which the soup and fish of the Thursday evening program were grouped. The composer is a Middle Western lawyer who has found time for a considerable musical output. These orchestral numbers were obviously sincere; that was their finest quality. Otherwise one is tempted to use that nasty word "nice" to describe them. With easy melodic lines Mr. Kidder has set the mood of two of Swinburne's poems (just which is left to conjecture). Burning rhythms and frank passion such as characterize this poet might have improved the music, but didn't. No pretense of contrapuntal or rhythmic elaboration impelled one toward the simple forms; nor did the harmony, which was pre-MacDowellian. This composer's influence was felt in the short motives, gracefully answered, marking the Rondel section. The large assemblage called the composer to the front.

It was horrid of Mr. van Hoogstraten to choose Beethoven's seventh symphony, with its contrastingly perfect song or aria form. This mood is borne up by such a simple tune and treatment yet holds attention by its contrapuntal tenor melody which swings up to engulf the interest occasionally.

The real moment of the evening was in the middle section of Debussy's Fêtes. The horn motive which enters from afar and approaches like the ballet parade in many an opera was magical outdoors. The most generally enjoyed item was the Tannhäuser overture, which won an encore.

AUGUST 4.

Despite the fine production of Schubert's Unfinished symphony in B minor, the outstanding feature of the concert on August 4 was the prelude to the opera, Gobi, by Alois Reiser (who received honorable mention in the Stadium score competition), a Bohemian by birth, but a naturalized American citizen residing in New York. Mr. Reiser is a pupil of Anton Dvorak, with whom he studied at the Prague Conservatory.

The prelude was well received and deservedly so. It is a work of an appealing nature, very melodious and original. Its repetition would undoubtedly be welcome, which was apparent by the applause bestowed upon it and the composer, who was obliged to rise and bow his acknowledgment to the large audience.

The following is taken from the program notes: "The prelude played at this concert is introductory to the third act, and depicts the suffering and endless pain endured by Hagil, the noble hero, upon the discovery of his wife's deceit—for this faithless lady, Iris, not only fails to appreciate the nobility of her spouse (a common demerit) but comports herself unbecomingly in an affair with her brother-in-law Agol. But Hagil, catching them at their love-making, slays his brother, and thus satisfies a bitter grudge of Gobi, an ill-used merchant, who has long plotted the undoing of the family in revenge for an ancient wrong."

Other orchestral numbers featured were the overture to William Tell (Rossini), waltz from Der Rosenkavalier (Richard Strauss), Bacchanale from Tannhäuser (Wagner), and prelude to Die Meistersinger (Wagner).

JULY 31 AND AUGUST 3.

Helena Marsh, contralto, was the soloist on Tuesday evening, July 31, and was well received in two numbers. On Friday evening, August 3, the concertmaster of the Stadium Orchestra, Bela Loblov, played the Mendelssohn concerto for violin, in E minor, op. 64.

Elizabeth Santagano Stadium Soloist

Elizabeth Santagano, dramatic soprano of the Music-Drama Theater in Petrograd, will be the soloist at the Stadium concert on August 13. Miss Santagano has but lately arrived in New York from Petrograd. She carried with her the highest credentials, including a letter of introduction from Alexander Glazounoff.

Miss Santagano first gained prominence in Russia in the year immediately preceding the world war, when she was selected to be one of the alternating Kundrys in Russia's first representation of Wagner's Parsifal at the Music-Drama Theater, Petrograd.

Amato Presented with Fascisti Emblem

Recently the Fascisti, in consideration of his services to the people and the town of Cesenatio where he makes his home, presented Pasquale Amato, the well known baritone who returns to America this coming season for operatic, concert and recital appearances, with the "ad honorem" button, the Fascisti emblem in gold and enamel, a decoration which the artist is proudly displaying to his host of friends and admirers.

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I SEE THAT

The late President Harding appears to have been the first in the long line of twenty-nine Presidents who had ever been an active participant in music.

Pasquale Amato may return to America in September to sing in opera.

Chicago is to have a new music school, to be known as the Chicago Philharmonic Conservatory of Music.

Louis H. Mudgett is planning another interesting season of opera for Boston.

Frances Peralta has a repertory of forty-three operas that she can sing at a moment's notice.

The first edition of Mana-Zucca's collection of children's songs, *In Bible Land*, is exhausted.

Lucrezia Bori will return to America sooner than she expected, owing to the demand for her in concert.

Sousa and his band are busily engaged on their thirty-first transcontinental tour.

May Peterson was invited to sing at the American Embassy in Berlin.

Mildred Dilling will make a tour of England and Scotland before returning to the States in October.

Colin O'More will make his operatic debut with the San Carlo forces in October.

Willy Burmester is rapidly recovering from injuries sustained in escaping from Chinese bandits.

The Bach Society recently celebrated the 200th anniversary of Johan Sebastian Bach's call to Leipzig.

Yeatman Griffith will return to Los Angeles next summer and conduct another master class.

Fred Patton is motoring to New York after a vacation spent in Maine.

Ernest Davis made his Italian operatic debut as the Duke in *Rigoletto* in Genoa on July 31.

The Denishawn Dancers have been booked for a second full week in Eastern Canada.

Paul Althouse will spend his vacation in Cuba and Mexico.

Elena Gerhardt is back from Europe and will spend a month in the Adirondacks before opening her season.

Flora Revalle, formerly leading woman mime with the Diaghileff ballet, is now an opera singer.

Paul Bernard, another Auer pupil, will tour the leading cities of the United States and Canada next season.

William S. Brady, after closing a successful engagement at the American Conservatory, has sailed for Europe.

There is a rumor in London that Sir Hugh Allen is to be engaged as director of the Eastman School of Music.

Joseph Benjamin Williams, English publisher and composer, died on July 12.

Arthur Nikisch referred to Elena Gerhardt as "the world's greatest lieder singer."

Three pupils of Estelle Lieblich have been engaged by opera companies.

Esther Walrath Lash filled many concert engagements last season.

Pauline Cornelius sang the role of Butterfly with the De Feo Opera Company at five days' notice.

A Maurice Ravel Festival of chamber music is to be held in London at Queen's Hall October 18.

The wide recognition accorded John Powell's *Rhapsodie Negre* is not confined to America alone.

Edna Thomas made a flying trip to America to fill four engagements at Atlantic City, N. J.

The Washington Heights Musical Club's growth has been unusual.

Titta Ruffo is scheduled for twenty-two operatic appearances in South America next season.

Tadeusz Iarecki has been elected laureate of the Polish Academy of Science.

Joseph Carl Breil has written the scores for many important motion pictures.

The Society of American Musicians in Chicago announces another contest for young artists.

Frieda Klink has finished a season of successful appearances as soloist with the Goldman Band.

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Percy Grainger, after a year spent in Europe, will sail for America on August 10.

H. B. Phillips has bought the Royal Carl Rosa Opera Company.

The Apollo Musical Club of Chicago will begin its fifty-first season on November 12.

San Francisco will have a season of civic opera at the auditorium, beginning September 26.

Emmy Destinn wrote the libretto for *The Enthronement of Libuse*, a one-act opera produced in Prague.

A son was born to Mr. and Mrs. Sigismund Stojowski on July 13.

Sergei Klibansky's master classes in Seattle were again a success.

Lulu H. Solomon, dramatic soprano and director of the Stratford Operatic Company, will be in New York for several weeks.

Dirk Foch, conductor and composer from Holland, was married to Consuelo Flowerton, an actress, August 6.

Elsie Janis, the well known actress, will tour the country next season as a legitimate concert artist.

All differences existing between Concert Management Arthur Judson and the Wolfsohn Musical Bureau have been amicably adjusted. G. N.

FROM THE PUBLISHERS

Chappell Harms, Inc., New York

Some very interesting display advertisements have been created by the firm, Chappell Harms, Inc. The first is a thematic catalogue, which is one of the most complete received at this office. Each popular number is given a full page, a small reproduction of the title sheet, the entire verses reproduced and the refrain printed in notes sufficiently large to enable the artist to know just exactly what the various compositions are. A great deal of care has been given to its general make-up. The thematic catalogue will be mailed on request.

This firm has also created a very attractive poster for its outstanding successes—*Roses of Picardy*, by Haydn Wood, and *The World is Waiting for the Sunrise*, by Seitz. The poster carries a fine reproduction of the melody of the refrain of both songs, and on each side is a list of singers, known throughout the country for their long concert tours. It is concrete evidence of the splendid success of these two numbers.

Sam Fox Publishing Company, Cleveland, Ohio

The Sam Fox Courier, for July, carried a large picture of John Philip Sousa directing the massed band (6,000 instruments) which gave a special program in Washington during the Shriners' Convention. There is also an interesting paragraph devoted to a short outline of Mr. Fox's activities on his recent European trip. It is announced that exclusive agencies for the Sam Fox Catalogue have been established in the following countries: Great Britain (including the Irish Free State and the colonies), Australia, New Zealand, Denmark, Norway, Sweden, Holland, France, Belgium, Switzerland, Germany, Austria, Hungary, Poland, Czechoslovakia, Jugo-Slavia, Roumania, Bulgaria. Arrangements have been practically settled for the sole selling agencies in the following countries: Japan, Spain, Italy and Mexico. For the present, orders are being filled direct to all other lands, including China and the South American countries.

Harold Flammer, Inc., New York

A card of greeting was received from Portland, Ore., from Harold Flammer, publisher, sending his best wishes. The post card showed Charles Wakefield Cadman, composer; Harold Flammer, publisher, and John Steel, tenor, signing a joint contract for Mr. Cadman's newest song, *My Thoughts Are You*. The lyrics are by John Steel, and, owing to the smile on Mr. Flammer's face, one knows that he is the publisher.

JAMES LATTIMORE HIMROD MAKES A HURRIED EXIT

(Continued from page 5)

Orion on July 7 and 9 found the program being carried on by Simpson with substitutes recruited from extension departments of state schools and volunteers from nearby towns. Season tickets had evidently been sold as there were small but constantly increasing audiences, and some money was received at the door. The Eastern artists and teachers who had signed contracts with Himrod decided to remain until matters should be cleared up. Mr. Simpson assumed the responsibility of their living expenses and made use of their services in concerts. There were a few pupils, whose registration fees were collected by Simpson, but the classes were not organized. When they came to leave, however, Simpson is said to have assured them that he had no money to pay them and that, furthermore, neither he nor the other directors were responsible in any way for the fees. Several claims have been filed with Detroit lawyers.

The Chautauqua was closed on July 21, with a speech from Mr. Simpson, who offered to refund money to any holders of season tickets who were not satisfied. A number of grand pianos, shipped by different houses to Orion for use of the artists, had to be recalled.

Outdoor Opera in Italy

Rome, July 22.—Outdoor performances are quite the vogue now all through Italy. Verona, Palermo, Naples, Treviso, Brescia and other cities have either opera or operetta. Rome just now is enjoying fine performances of *Aida* at the Roman Amphitheater, built in the midst of an interesting national exhibition in the beautiful Villa Umberto. The ensemble is good, scenery sumptuous, orchestra under De Angelis good. *The Barber of Seville*, with a fair ensemble, preceded *Aida*. D. P.

Lancaster, Pa., Teacher Married

Rev. C. F. Bergner, pastor of St. Stephen's Lutheran Church of Lancaster, Pa., and Mary L. Waitz, organist of the church, a well-known music teacher of twenty-five years' professional experience, were married July 31, at seven o'clock, in the Zion Lutheran Church, Washington, D. C.

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LOUIS H. MUDGETT PLANNING ANOTHER INTERESTING SEASON OF OPERA FOR BOSTON

Boston, Mass., August 5.—Definite arrangements already made by Louis H. Mudgett, manager of the Boston Opera House, indicate that this city is to have a highly interesting season, speaking operatically. To begin with, the remarkable success enjoyed by the San Carlo Company last year has induced Fortune Gallo to bring his forces to Boston in November for a three weeks' stay instead of the customary fortnight. The little impresario has a loyal following hereabouts and the crowds will doubtless flock to his performances for three weeks just as they have done for two.

Later in the winter the Chicago company will occupy the Opera House for two weeks, beginning Monday, January 28, bringing with them the illustrious Chaliapin for his first operatic appearances in this city. Notable additions to the Chicago repertory which will probably be heard here are Moussorgsky's Boris, Leoncavallo's Zaza, Massenet's Cleopatra, Meyerbeer's L'Africaine, together with Wagner's Siegfried and Tannhauser. From the Chicagoans we may also hear some or all of Miss Garden's list—Monna Vanna, Le Jongleur de Notre Dame, Thaïs, Louise, Carmen, Faust and Pelleas—as well as Boito's Mefistofele for Chaliapin and Halévy's La Juive for Mme. Raisa.

Negotiations are also under way for a return of the Russian and Wagnerian companies, each of which had a two weeks' stay here last year, and it is altogether likely that both will be engaged. Pavlova will open the season with a week's stay at the end of October.

Thus Mr. Mudgett, who is chiefly responsible for what has been achieved, has restored to the Opera House no mean measure of the glory that faded when the original Boston Opera Company closed its doors in the spring of 1914. By all signs, the brilliant eight weeks of opera that he presented last year will be eclipsed by his offerings for next season. The Shuberts are indeed very fortunate in their manager for he has converted a white elephant into a profitable business. A continuation of Mr. Mudgett's enterprising policy will be determined by the manner in which the music-loving public of New England supports the attractions that he brings to Boston.

LONDON CRITIC WARMS TO ART OF HAYES.

More praise for Hayes has been the invariable result of his appearances in Europe. Thus, after a recent concert in London, the critic of the Daily Telegraph wrote:

There is an indefinite quality in the art of Roland Hayes which sets him in a place apart from most other singers of the day. It is not merely that the voice is a remarkably sensitive medium for the reflection of the most intimate shades of meaning, although that alone would suffice for complete enjoyment. But, added to that, his style has an unflinching suggestion of spontaneity about it which gives you the impression that he is singing because it is the most natural way in which he can express himself, and not because he is faced by an audience which has to be entertained. There was no question of the spell which he cast over the crowded audience which went to hear his only recital this season at Wigmore Hall. So much was only to be expected, since in all—or nearly all—that he did he gave us that

perfect adaptation of the means to the end which enables one to sit back with the comfortable assurance that everything will be as nearly right as human limitations will allow.

J. C.

"A Pianist for the Discriminating"

Commenting on a recent piano recital by Harrison Potter, Philip Hale, the distinguished critic of the Boston Herald, ventured the opinion that Mr. Potter "in his modest way gave more pleasure by his playing than many pianists with resounding names and flaming reputations."

Harrison Potter's artistic playing has gained for him an



HARRISON POTTER

uncommonly fine reputation as a concert artist. His success has been so marked that he is now recognized as a leader among the younger pianists. He received the major portion of his training from Felix Fox, the eminent Boston pianist and coach, and supplemented his work with Mr. Fox by a period of study with Isidore Philipp in Paris. That his appearances in recital and with orchestras have been notably successful is evidenced by the following press opinions:

There was much to praise in Harrison Potter's recital in Jordan Hall last evening, as the taste and discrimination shown in the selection and arrangement of his pieces were reflected in his playing of them. . . . He has qualities which many another lacks—sensitivity, refinement, poesy, and a tone that is always musical and pleasingly varied.—Warren Storey Smith in the Boston Evening Transcript.

The program was well arranged, interesting and not too long. Would that some other pianists would follow Mr. Potter's example! . . . Mr. Potter respects the limitations of the piano; he knows how to coax and caress it, so that in gratitude it sings for him. He has an agreeable touch, a nice perception of values, musical taste. His technique is adequate for what he undertakes. . . . After Mr. Potter had played Bach's Sarabande, one was persuaded that it would not be imprudent to hear the pieces that were to follow. . . . Mr. Potter by his delicacy and fine feeling, his brilliance when brilliance was required—not metallic or wall shaking brilliance—gave the hearer no cause for regret.—Philip Hale in Boston Herald.

He plays with poise and facile technique, phrasing intelligently and with taste.—Boston Post.

Both in the music that he plays and in his playing of it, Mr. Potter is a pianist for the discriminating. . . . he is exceptionally satisfying, uncommonly convincing as pianist. . . . The sonata of Beethoven, so frequently a stumbling-block to interpreters, was beautifully set forth; the structure was respected, no touch of musical scholarship overlooked; yet, throughout the first and third movements, the music had the warm glow that is its rightful portion, and the performance of the scherzo was feelingly rhythmic. . . . Young pianists of Mr. Potter's caliber are all too rare and his townsfolk should not be too long in the discovery of his merit.—Boston Evening Transcript.

A program at once various, free from the commonplace, and musically absorbing.—Christian Science Monitor.

He has what so few young pianists have—style, and unusual style, too. He played the Schumann G minor sonata with taste and feeling.—Boston Post.

At the outset of his career, Mr. Potter showed himself a sensitive and discriminating artist, and in his subsequent appearances here renewed and deepened this good impression. . . . Always a maker of interesting programs, Mr. Potter, in choosing his numbers last evening excelled himself. . . . As pianist, Mr. Potter goes about his task in an unpretentious fashion, but if the eye detects no greater show of tem-

perament or emotion, the ear may discern a sure sense of musical values and a fine appreciation of the intentions of the composer, be he classicist, romanticist or modern.—Warren Storey Smith in the Boston Evening Transcript.

Harrison Potter, well known local pianist, was the soloist of yesterday's concert by the People's Symphony Orchestra. . . . He was recalled five times after a fluent and competent performance of the familiar Saint-Saëns concerto.—Boston Globe.

Harrison Potter's playing held the close attention of his audience. His style is expressive, his technique finely developed, and that he has imagination was evident in everything he played. His rubato style, command of tone color and technical smoothness made his work interesting and enjoyable.—Providence Journal.

Elena Gerhardt Returns

Elena Gerhardt was a passenger on the S. S. Resolute, which reached New York on August 3. Her services have been in such demand in Europe where she has been singing almost constantly since her departure from here in March, that she has been obliged to return to America in order to find time for a vacation. Her only rest period will be during the present month which she will spend at the Adirondack Camp of Mr. and Mrs. Henry Goldman. In September she will begin her season at the Berkshire Festival in Pittsfield, Mass.

Daniel Mayer, Miss Gerhardt's manager, who returned from England on July 25, while going through some old papers in his London office found a letter from the late Arthur Nikisch, bearing the date of July 6, 1911. It is a document of particular interest on account of the prediction made therein, which has since been amply fulfilled by Miss Gerhardt's successes on this side. The letter follows:

July 8, 1911.

My Dear Friend:

I am very happy to hear from Miss Elena Gerhardt that you are arranging her American tour.

I am so glad to hear this and I can assure you Miss Gerhardt is the world's greatest Lieder Singer, and will be one of the colossal successes that America has had the privilege of participating in.

I know that the Americans, highly musical as they are, will be astounded with her extraordinary art.

I hope to see you in Ostende this summer.

Yours sincerely,

(Signed) ARTHUR NIKISCH.

Idis Lazar at East Gloucester, Mass.

Idis Lazar, pianist and teacher, has joined the artist colony in East Gloucester, Mass., where she is resting and preparing her next season's work.

Miss Lazar closed her studio in New York after the busiest season of her career. She has filled numerous concert engagements and also has been teaching during every available hour. During her three years' residence in New York, Miss Lazar's class has grown so large that she has found it necessary to maintain a waiting list. The month of June was devoted to a series of studio recitals, all the pupils participating, from the four-year-olds to those who are being prepared for public playing and teaching.

Cara Matthews Garrett Closes Normal Class in San Diego

Cara Matthews Garrett, normal teacher of the Dunning System of Improved Music Study, has just closed a very successful normal class at San Diego, Cal. Diplomas were issued to the following teachers: Doris Stanley, Bertha Stevens Myers, Winonah Boss, San Diego; Helen McConaughy, Ocean Beach; Mrs. C. R. Shatto, National City, and Fay Carr, Bay City, Texas.

Miss Garrett expects to continue her work in San Diego through the coming year, holding classes for both children and teachers.

Ednah Cook Smith, Saenger Artist, Soloist with Orchestra

Ednah Cook Smith, contralto from the Oscar Saenger Studios, was the soloist with Snellenberg's Orchestra at Ocean City, N. J., July 7. A large audience evinced its pleasure in hearing this young artist with insistent demands for encores to which she graciously responded. Mrs. Smith has a number of fine engagements for the early fall and has also accepted the contralto solo position at St. Paul's Episcopal Church, Overbrook, Pa., noted for the fine musical programs given there.

Striking New Bass Song, Contentment

Edward H. Droop has taken the familiar poem of Frank Dempster Sherman, beginning "A girl to love, a pipe to smoke, enough to eat and drink," and set it to a jolly, roistering tune with a real old English taste to it and an accompaniment that suggests the late Georg Friedrich Handel. It is called, "a man's song," and it surely is that. Although the range makes it possible for a baritone, it really is a good, wallowing bass song, of the old style, dedicated to the well known basso, Charles Trowbridge Tittmann, and will doubtless be used by him and many of his fellow bassos to great effect.

London Engagements for Mme. Romaine

Ninon Romaine, American pianist, will return to London from Italy this month. Mme. Romaine has been in Rome during the early summer studying with Vladimir de Pachmann. She is scheduled for two orchestral concerts and one recital in London before she returns to America in October. Her American tour will open in Toronto early in November.

Radio Fans Request Ah Love, Will You Remember?

Rea Stella, the well known contralto, who is rapidly coming to the front and who is a great favorite with the radio fans, has broadcasted Mana-Zucca's popular song, Ah Love, Will You Remember? over a dozen times, owing to numerous requests.

A REAL HOME FOR STUDENTS

MR. PAPALARDO, the well known vocal master and conductor, offers to four girl students wishing to study under his direction the coming season, the entire first floor in his private home, consisting of four rooms, kitchen and bath. Porch and beautiful grounds. Prospective students from out of town will be given particular consideration. Application must be made at once. References required. Further particulars on request.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Ottokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Cincinnati Conservatory of Music—Twelve scholarships to deserving students covering tuition in major study during the session of 1923-24. Examinations held during the week of September 3. Cincinnati Conservatory of Music, Highland avenue, Oak street and Burnet avenue, Cincinnati, Ohio.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Mana-Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Wither's poem What Care I? Setting must be in madrigal form for chorus of mixed voices a cappella. Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilman Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilman Organ School, 17 East 11th street, New York City.

Norfleet Trio (details in issue July 5)—Free concert by Norfleet Trio for essay on Chamber Music. Contest open to any Federated Junior, Juvenile or Junior Artist Club in the United States. Manuscripts will be received up to August 15. Contest Committee, National Bureau for Advancement of Music, 105 West Fortieth Street, New York City.

The North Shore Festival Association (details in issue July 12)—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago, Ill.

Elizabeth Kelso Patterson School of Singing—Two scholarships for the school year from September 15, 1923, to June 1, 1924. Elizabeth Kelso Patterson, 257 West 104th street, New York City.

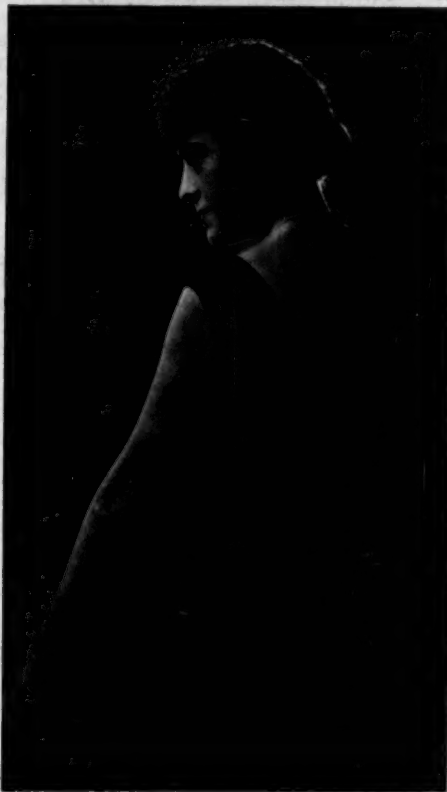
The Eastman School of Music—Twelve scholarships of \$1,000 each and complete operatic training awarded to American students only. Auditions early in September in New York, Chicago, Boston and Cleveland. Secretary, Eastman School of Music, Rochester, N. Y.

G. CURCI M.

Esther Walrath Lash a Successful Singer

There are few native American singers who hold a more enviable position among concert artists than Esther Walrath Lash. During the season of 1921-22, she appeared at 112 concerts in the Central States; during 1922-23, 135 concerts, including several return engagements on a Coast to Coast tour, besides appearances in church, oratorio and with choral organizations in Chicago.

Her natural gifts of voice and personality, her sincerity of purpose and reliability are assets which give force to



ESTHER WALRATH LASH

her art, just as her study of acting, pantomime, piano, harmony and musical history are factors in making her an artist of equal poise and distinction.

As one critic has said: "She knows what to sing and how to sing it. In the construction of her programs, she shows a definite intention, presenting them in brilliant style and with charming naivete."

The following excerpts from the press will attest the success of this artist with her audiences:

New York.—Esther Lash displayed a voice of lyric quality which

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at times bordered on the dramatic. . . Well balanced scale of tone, brilliancy and delicacy marked her singing.—*Amsterdam Recorder*.

Indiana.—The personality and stage presence of Esther Walrath Lash, and the excellence of her voice were exceptionally gratifying.—*The Exponent, Hagerstown*.

Wisconsin.—Esther W. Lash captivated her audience by her wonderful vocal ability, splendid breath control and a very pleasing personality. Una Voce Poco Fa, from The Barber, delighted her listeners, while the lullaby by De Witt Lash, was most satisfying. Chanson Provencale was given in spirited and dashing style.—*Rhineland News*.

Minnesota.—Miss Lash was a delight to all who heard her beautiful, clear soprano voice.—*The Mesaba Miner, Chisholm*.

Nebraska.—One of those rare artists who has her audience with her from the time she makes her appearance.—*Lexington Clipper*.

Kansas.—Instantly won the admiration of her audience with her brilliant coloratura work in Io son Titania, from Mignon. . . . Renders with equal ease compositions in the lyric and dramatic style.—*Hutchinson Gazette*.

Oklahoma.—Esther Lash sang with intelligence and artistic poise. . . numbers thoroughly enjoyed. . . responded with delightfully rendered encores.—*Guthrie*.

Colorado.—Esther W. Lash scored a distinct hit with her audience. Her marked beauty and dramatic ability, together with her artistic singing, brought her numerous encores.—*Daily Record, Canon City*.

Iowa.—The songs of Esther Walrath Lash were worth going miles to hear. . . without doubt the finest soprano that has ever graced the rostrum in our city—smooth and mellow tones, personality, warmed the hearts of her hearers before she ever started to sing.—*The Hooster Press, Pella*.

Utah.—The vocal talents of Miss Lash were favorably demonstrated—diction commendable, style good, especially in selections calling for dramatic expression.—*Salt Lake Tribune*.

California.—Vocalist, Miss Lash, has a rarely different voice, brilliant with a timbre puzzling to place, dramatic feeling marked her interpretations. Her enunciation is perfect, an incomparable asset to a singer.—*San Bernardino Daily Sun*.

Graveure and Friedman for Buffalo

Mai Davis Smith, the Buffalo impresario, has engaged Ignaz Friedman, pianist, and Louis Graveure, baritone, for her artists' course next season.

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"Amazing, electrifying—a born virtuoso."—*Boston Post*.

"Like Paderewski and Rachmaninoff rolled into one."—*Kansas City Star*.

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Envy is the unconscious homage that inferiority pays to merit.

Musical knowledge of one's own is the antidote for musical criticism.

Self love is occasional with some men; with most musicians it is a habit.

"How young must mediocrity be?" asks Life, "to be mistaken for genius?"

Indifference is the best medicine for the poisoned barks of bitter music critics.

The European concert is getting very mixed up in its harmony around the Ruhr.

What is worse, a man who has no music in his soul, or one who has no soul in his music?

Today is yesterday's pupil, but modern pupils have a way of hurling questionnaires at the teachers.

"Men worship the rising and not the setting sun," says the ancient philosopher, but the rule does not always hold good in music.

The Bok peace prize, disdaining the impossible, very wisely does not offer any reward for stopping war among the prima donnas.

Every composer of a popular song does not become rich, contrary to general belief. One such person of our acquaintance received the paltry sum of \$20,000 in royalties for one of the most slobberingly sentimental and insincere bits of ballad writing the world ever was unfortunate enough to experience.

The New York correspondent of the London Musical Notes and Herald writes: "I do not think I am unjust in saying that the marked popularity of Mr. Coates with the New York Symphony subscribers caused some jealousy and heart-burning, and led to Walter Damrosch securing the services for last season and next of Bruno Walter, of Berlin, as an additional guest-conductor." This will, indeed, be news to most of us.

Englishmen appear to be getting very popular in this country, musically speaking. A London dispatch on another page states that it is reported there that Sir Hugh Allen is likely to be the next director of the Eastman School of Music, and another rumor gives the name of an English writer on music as likely to be the successor of Richard Aldrich on the New York Times. There are one or two London critics whose names we would not be surprised to hear mentioned as possibilities for the Times posi-

tion, which they would fill with credit, but the writer who is named in the report is not of special prominence, even in his own country.

A boy of eight led a gang that robbed a store in Middletown, Conn., proving that great infant prodigies exist outside of music.

A French savant says that the earth, in its rotation, trembles like a jelly ball. But Monsieur forgets to add that it always occurs only while Toscanini is conducting a rehearsal at La Scala.

Last Friday evening in memory of President Harding, at the Stadium concert the program was preceded by the playing of The Star Spangled Banner and the funeral march from Götterdämmerung, with the audience standing reverently at attention. The national anthem and the Chopin Funeral March were played by Edwin Franko Goldman and his band at the Central Park concert on the same evening, and constituted the whole concert, the regular program being omitted out of respect to the President's memory.

Mascagni need not worry—and indeed, does not worry—because he wrote only one successful opera. He is in good company, for Bizet's Carmen is that composer's only enduring work, Faust is Gounod's, Mignon is Thomas', The Bartered Bride is Smetana's, Eugen Onegin is Tchaikowsky's. Rubinstein failed with all his operas. Beethoven wrote only one opera, Fidelio, which is a dramatized symphony and appeals only to musicians. The best sellers in opera still are the works of Verdi, Wagner and Puccini, with now and then a momentarily active market, a passing flurry, for Mozart, Weber, Rossini or Richard Strauss. He does much who does a little well, says the ancient and honorable proverb.

F. C. Schang, of the Metropolitan Musical Bureau, has an interview in the July issue of Wireless Age, from which the following is quoted: "Publicity? Our artists want money. An artist has something here (Schang fingered his throat) for sale. Here he has spent a good deal of time and money making a marketable product. The artist has a very short season, five or ten years, maybe fifteen, twenty in extraordinary cases. During that time the artist has to make enough money to support him for the rest of his life. Why should any of our artists sing for anybody for nothing, especially for the radio, run by these great big corporations that are making millions selling radio apparatus? We have put a clause in our contracts absolutely prohibiting any of our concerts being broadcast without our written permission." And in our opinion F. C. is absolutely correct.

In the MUSICAL COURIER of June 14 a correspondent expressed the opinion that the a capella choir of the College of Pacific, San Jose, Cal., was the only choral organization on the Coast that confines itself exclusively to unaccompanied singing. G. W. Jorgensen, corresponding secretary of the Orpheus Male Chorus, Inc., writes us to call attention to the fact that his chorus has been in existence since 1906, incorporated since 1912, and "has never at any time during its entire existence sung a single number accompanied by any musical instrument whatsoever." The present musical director is William Mansell Wilder. This is a record of which the Orpheus Male Chorus may well be proud, and this starts the question of what is the oldest choral organization in the United States confining itself exclusively to a capella singing. Perhaps Mr. Jorgensen knows the answer to that, too.

Last Thursday evening Conductor Van Hoogstraten played two of the prize winning Stadium concert compositions, two short interludes for orchestra, entitled Before Parting, and Rondel, by Max Kidder, of Monmouth, Ill. To tell the truth, they were neither original nor important, but easy flowing, rather over-tuneful bits, well orchestrated with a good old-fashioned technic. The pleasant part was the modest, unassuming way in which the composer, in a sport suit, finally strolled up in front of the platform and acknowledged the applause with a bow to the conductor and a wave of his straw hat to the audience. We thought of what would have been the offensively strained and formal manner of a young German composer under like circumstances. It was one of those moments of sheer democracy that crops out every once in a while. It was fine to know that one of the prizes had gone to a young lawyer 'way out in Monmouth, Ill., who is a musician for the pure love of music, and who had come on all the way just to hear his work done. The audience appreciated this and didn't fail to let Mr. Kidder know it—evidently greatly to his delight.

IS TEACHING A PROFESSION OR A LAST RESORT?

That pertinent and impertinent question was suggested by our friend William Zerffi in his letter of June 7, commenting very kindly upon our editorial on The Right to Teach.

Is teaching a profession or a last resort? It is certainly an interesting question, and brings up a host of memories—memories of people you and we know, to whom it is just that.

That is the crime—and that is the one, single argument in favor of the licensing of music teachers. If the license could deliver the world of the "last resort" teachers, it would be a fine thing no matter how much harm it might do to the regulars.

But, alas! the license would have no effect upon the "last resort" teachers. They—God bless 'em!—have always had lessons galore! It is not instruction that fails them but knowledge, which is not the same thing at all. If they could have learned, they would, these last resorters, have been the greatest of the great.

Success, however, is the one thing they cannot get hold of, and failure is "the one thing they ain't got nothin' else but!"

So, having proved themselves, to their own satisfaction, unteachable failures, they set up as teachers. It is their last resort in very truth. There is nothing left to them, nothing else.

Could they get licenses? They could! They most certainly could!! Study is their first name. It is also their middle name! It is likewise their last name. They have had "every advantage." The best of teachers have done what they could to plant seed in this barren soil and have given up in despair.

Who is to prove that they have learned nothing? That is just what the license would never prove. It would give them the right to inflict their failures upon others.

Of course these last resorters never let the truth about themselves become public. Their "appearances" on this, that or the other stage, with orchestra, and so on, are always made much of (even if they were paid for appearances or benefits) and their pupils (for they do get pupils) are usually too young or too stupid or both to realize that there should be some sort of an explanation of the apparent contradiction of this boasted greatness and the evident and permanent nothingness.

We recall a conversation we once had with one of these. The tale of past triumphs went on and on till one wondered how such brilliant genius should suddenly have petered out and settled down to the "last resort." And at a favorable moment, when the invention of the recitalist seemed to be flagging, we put a single question: "Yes," said we, "and then what?"

The artist just looked at us and a slow flush mounted up and up and vanished under the graying hair. "Then what?" With all those successes why was the career abandoned?

Note, please, gentle reader, that these last resorters never talk proudly of their successes as teachers, never have any real interest in pedagogy, in the science and art of teaching, in their pupils. Their entire interest is, where it always was, in their public career, the career that should have been (in their estimation) but wasn't.

That boasting you never hear from the real ones, whether they be real artists or real teachers. It is only the last resorters who resort to it. And that attitude, of course, renders them perfectly hopeless. They have no right to teach! The artist, who has something to give; the teacher, who has made a specialty of the profession; it is not only their right but also their duty to give what they have to give, to propagate their art, to make permanent their exalted ideals.

But the last resorters belong to another class altogether. They have no honest interest in teaching. They do not teach because they wish to give something to others. They teach only because they have tried every other branch of the art and failed. They are a disgrace to the noblest of professions.

But teaching is not a last resort, nevertheless, though there are a few last resorters in it. There is just as much interest, enthusiasm and idealism in the teaching profession as there ever was in the profession of public performance;—the two are inextricably linked together, neither could exist without the other,—and the last resorters are the exceptions that prove the rule.

VARIATIONS

By the Editor-in-Chief

A few unforgettable stories about the late Rafael Joseffy were revived the other day by several of his friends. On one occasion a young person called at the National Conservatory of Music, where Joseffy taught, and begged him to hear her play, and advise her as to the proper teacher to employ in Europe, whither she was about to set sail.

"It is not necessary for me to hear you play," said Joseffy, who had strong ideas on the subject of sending young Americans abroad for music study.

"Then will you tell me which teacher you would recommend in Europe?"

"Well," answered the master, "in my days Liszt and Thalberg were considered the best teachers. If you could get one of them—"

"But they are dead," exclaimed the pianiste, with an "e."

"Then perhaps Kullak or Bendel—"

"But they, too, died long ago," objected the well-posted lady.

"Did they?" asked Joseffy, with a sigh; "you see, it's a long time since I was in Europe." And that ended the interview.

On an exceedingly warm day Joseffy was giving a lesson at his hill home in Tarrytown. The pupil droned through a Beethoven adagio and started a Chopin nocturne. Perhaps because of the sultry heat, perhaps because of the drowsy music, Joseffy allowed his gaze to wander away from the piano and to rest gracefully on the green vista that framed itself alluringly in the open window. He saw the lovely hills of Pocantico, and he seemed to look through and beyond them, far into Westchester, past the Harlem Bridge, down Broadway, into a still, small house near —

At that moment Joseffy remembered the pupil, and caught her trying to climb over a C minor scale with an A flat major fingering. "Put three on the red," he said wearily; and then, correcting himself, sharply, "Third on the black, I mean." Proving that Joseffy played other things besides the piano.

Bizet on Italian composers: "After reserving two-thirds of Norma, four numbers of the Puritani and three of La Sonnambula, two acts of Rigoletto, one act of Il Trovatore, and perhaps one-half of La Traviata, adding to these Don Pasquale, you may throw the rest on the rubbish heap! As regards Rossini, he has written his William Tell, his sun—the Barber of Seville, one act of Otello—for the sake of these we will pardon him for his horrible Semiramide and all his other sins. . . . Verdi is no longer Italian; he wants to play Wagner. . . . There's neither head nor tail to that. . . . He has lost his old faults, but without retaining his good qualities. . . . He is anxious to create a 'style,' and doesn't get beyond mere pretensions. . . . It is intolerable, . . . absolutely deplorable."

In a vaudeville weekly one reads that the famous midget, Mrs. Tom Thumb, was an excellent pianist. Query: How could she play when she was all Thumb? (Blame the hot weather for this paragraph.)

Times headline (July 29): "Foreign Capital Wanted in Sweden." Any kind accepted in America.

There is a shortage of wheat but none of music critics. Sometimes the ways of Providence are mysterious.

Add to the world's most sensible utterances: "Our best friends are those who do all they can to prevent Henry's nomination for President."—Mrs. Ford. Count us among the best friends of the Ford family.

Bauer and Casals were giving one of their famous ensemble concerts in London. "What musicians!" said an applauding old gentleman, after the last number. "Yes, indeed," exclaimed the fat lady next to him; "they play everything by ear, don't they?"

Making a press story out of the last of nothing is what one might be inclined to call this Herald (July 29) cable from Berlin:

Nightly pinocle parties with Herr von Grab, one of the best known Vienna industrialists, have resulted in the announcement today of the engagement of Franz Strauss, son of Richard Strauss, the famous composer and conductor, and Fraulein Allee von Grab. Consent has just been received by cable from the elder Strauss, who is touring South America.

Young Strauss has battled for months with the Austrian industrialist over the intricacies of the double decked game,

while Fraulein Allee watched the waverings of chance breathlessly. At length, having decisively overcome his opponent, the young man turned his attention to the daughter; and the vanquished father accepted him as a son-in-law.

Business being none too brilliant at this season of the year, the writer of "Variations" announces herewith that beginning Friday noon, August 31, he has chartered the sight-seeing automobile "Rimsky-Korsakoff," and will be pleased personally to conduct musical parties around this great city and show them the following points of real interest to all musicians. Price of the trip only twenty cents, including an instructive and amusing discourse and lunch:

The MUSICAL COURIER offices.

Window of room in which "Variations" is written.

Lion Park Brewery (obsolete).

Cottage of an American symphonic composer.

Mansion of a writer of coon songs.

Residence of Robert, head porter of MUSICAL COURIER.

Spot where a composer struck the sidewalk after asking a New York music publisher to publish a string quartet.

Statue of Charles K. Harris, composer of After the Ball.

Site where statue will be erected to composer of Yes, We Have No Bananas.

Tomb of man who waited for a good notice in a New York daily about an ultra-modern score and died of old age.

Various buildings in which music papers have been abandoned.

Dock whence many American dollars sail for Europe every summer.

Hotel where famous foreign prima donnas wash their own stockings and handkerchiefs, and where equally celebrated foreign tenors brew their own breakfasts and lunches and eat fried eggs and bread when they dine downstairs.

United States Treasury Building, where the gold reserve is replenished after each opera season.

Fifth avenue mansion in which a local singer was once paid for assisting at a musicale.

One must be in the fashion. Some persons play Satie and others play Mah Jong.

A new telephone exchange in the heart of the city is called Chickering. We surmise that the piano house of that name had the matter arranged for the sole purpose of being able to advertise: "Chickering—Everyone Calls for It."

Just as we start on our vacation, careless and contented, Henry T. Finck hurls this bomb in the Evening Post of July 28:

New York has often harbored two opera companies at once, but never have the critics and those who do not like to miss anything unusual been so busy as they will be next January. The Metropolitan will be going full blast, and from December 25 to February the Wagnerian Opera Company from Berlin, which was so well received here last season, will return to the Manhattan Opera House for some fifty performances in six weeks.

One of the reasons why America is so slow about becoming musical: When Elman and Heifetz arrived from Europe recently the dailies made not nearly so much fuss as when J. P. Morgan left here for foreign shores a few days ago.

As there is to be no extra session of Congress nothing can be done now about declaring war against Europe for keeping John McCormack over there so long.

This is what it has come to, as depicted by an exchange:

Old Lady—Is there anything you can do around the house if I give you a good meal?

Tramp—Yes, marm; I can lecture on modern French music an' me fren' here kin give practical illustrations on der piannyforty, ef you've got one.

Two Italians who were arrested in this city last week for playing a piano-organ in the down-town streets without a license were fined \$1 by the magistrate, and deprived of their instrument. Thereupon they announced their intention of abandoning the musical profession, saying that they had made enough money in it, and they showed the magistrate their bank books, in which were registered deposits of over \$7,000. What is the use of being graduated from a conservatory and knowing all about double

fugue and concentric rhythm? The piano-organ's the thing, and there seems to be \$7,000 in plain sight for every ambitious musician who hitherto has been giving lessons for 2 yen, and dreaming of a reward hereafter. Work up a forearm muscle, don false whiskers and a Neapolitan kerchief, go down to Mulberry street, play the barrel organ, and here's luck to you!

A London magazine says that Brahms' German Requiem is to be considered "the greatest religious work of art of the nineteenth century." Parsifal cranks, please speak up.

"Is there any other opera you dislike as much as Parsifal?" asks R. P. Yes; Wolff's Bluebird.

If ever Wilhelm is called back to the throne I hope they make it a condition that he shave and quit looking so much like Mephistopheles.—Morning Telegraph.

Stocks dropped last week, cotton broke, the situation became worse in Europe, and the whole scheme of things everywhere tottered and shook. And all because the engagement between Pola Negri and Charley Chaplin has been declared off.

Those musicians who are ashamed to be conservatives and afraid to be radicals, remind us of the pretty little fable which a painter friend of ours likes to tell about the Butter Kitten. The tale runs like this:

The Butter Kitten was once a real kitten and one day when he was watching a Butterfly hovering among the flowers he burst into tears. A little Fairy came out from underneath a lily-of-the-valley leaf and said: "Good gracious, Kitten, what's the matter with you?"

"Oh, Oh, I wish I had wings like that Butterfly," replied the Kitten. The Fairy touched him between the shoulders with her wand and instantly a lovely pair of wings sprouted out. "There," she said, "are a pair of adorable wings—now fly away and don't annoy me any more with your silly sobbing."

And so the Kitten wiggled his whiskers and flew away.

And what do you think? At three o'clock that afternoon the Fairy found the Kitten sobbing its heart out by the side of a little pond!

"Now, for Heaven's sake what's the matter?" demanded the Fairy.

The Kitten looked on his reflection in the pond and continued weeping.

"I'm terribly worried," he sobbed, "because I can't make out whether I am a Butter-Kitten or just a Kitten-Fly."

What has become of the once proud musical statistician who used to figure out how many notes there are in Götterdämmerung and what Galli-Curci, Hempel and Sousa earn per second when they are on the stage?

Another question we would like answered is why Judge (July 21) picks on us with this:

Mettler—Liebling's luck seems never to forsake him. Lancaster—No, but I thought it was going to the other night when, without a cent in his pocket, he boarded a taxi for the railroad station.

"Well, what happened?"

"Why, the driver found the taxi wouldn't go forward, so he made the trip going backward, and when the station was reached the meter showed the taxi company owed Liebling one dollar and thirty cents."

In the same issue, Judge says that a hurdy-gurdy is musical; it carries a tune.

Last week an oboe player was removed to Bellevue for observation because when the conductor said: "The rehearsal is over," the musician asked: "What, already?"

"What Constitutes a Perfect Pupil?" asks an educational monthly. One who always comes late to the lesson and is in a hurry to get away; who pays in advance without auditing the bill; who never makes deductions for lessons missed on account of sickness, and one who doesn't mind if you smoke during the lesson, and read a book or entertain friends.

If there is a lion of the piano, a tigress of the piano, and a panther of the piano, who is the goat?

The great problem is not production but distribution. There is no reason why all the phonograph-owning guests should be situated on our floor at the hotel in which we live.

We are attending the musical season in Saratoga. LEONARD LIEBLING.

SYMPHONY CONDITIONS

In the Nation of July 18 there is an article entitled *The Symphony Players*, in which the author sets forth all the arguments which the *MUSICAL COURIER* has presented for years past about the necessity for longer term contracts—that is, more weeks per year—and consequently better pay for the musicians. "There is," the author, Allan Lincoln Langley, deplores, "the necessity of symphony men accepting engagements in picture houses, cabarets, etc., to eke out a fair living"—a point that the *MUSICAL COURIER* made a dozen or fifteen years ago. "The orchestra player would like a season of at least thirty-five weeks, with a minimum salary of \$3,500 yearly," says the author. Of course he would. But incidentally there are a lot of orchestra players today who are drawing that salary and a good bit more.

In another paragraph the author says: "No matter how laudable are the public professions of promoters, they do not ring true to the musician. He is not allowed to be happy in his work; his fidelity to ideals is taken for granted; he is kept going like a machine. He knows that if he protests in the slightest he may be replaced by another. He is made to feel his impotence, forced to the bitter realization that while he may furnish the public with education, enjoyment, rapture even, his individual worthiness is lost sight of in a vague and sentimental collective fame which renders him no personal reward. He gets into a mental and emotional rut; what began as artistic ideals becomes mere routine. And this is all wrong." True, this is all wrong, and we are inclined to think the author is wrong also, especially that sentence about being replaced if the slightest protest is made. That doesn't sound like a union orchestra; and in the only non-union orchestra, the Boston Symphony, replacements are fewer even than elsewhere.

The only trouble is that the author has no remedies to suggest. As the case appears to us, it is true that the symphony player is not in an ideal position; nor, on the other hand, is he as badly off as Mr. Langley thinks. The symphony orchestras operate regularly under a very large deficit, and it is hardly to be expected that the guarantors who generously meet this deficit in order to keep the orchestras running for the good of the communities to which they belong, would be ready to meet a much larger deficit. Also it is true that the average symphony job only pays \$2,200—\$2,500 yearly. That, however, is guaranteed regular payment and the chances are that the musician would not, by himself, earn any more than that in the same length of time—about twenty-three or twenty-four weeks—as well as running the chance of earning far less.

The author concludes: "The present system gets results, it is true; as witness the brilliant performances so often given by the New York orchestras. But few realize that it succeeds in spite of, rather than on account of, its conditions, and that it is undermining all the artistic sincerity and idealism of the very men whose ability alone should make membership in great orchestras a proud and satisfying possession."

MORAL OBLIGATION

The annual operatic competition in the City of Rome brought in no less than seventy-one manuscripts this year. There is a cash prize of 10,000 lire and the winning work is produced at the expense of the city during the annual winter season at the Teatro Costanzi. The jury this year is composed of Puccini, Mascagni, Molinari, Vitali and Alfano.

This is a practical way of fostering young talent. What a really valuable work the Metropolitan could do in this country if the board of directors would offer an annual prize such as this, with a cash reward which would represent an adequate return for the actual time the composer must spend upon preparation of his work, and with the expenses of the production paid. We are just bold enough to think that at this precise moment, when no great figures loom prominently in the compositorial world abroad, that there is some American who is able to turn out an operatic work that will compare favorably with anything that may be offered in this City of Rome competition. Seven or eight years ago we happened to be in the Eternal City when the prize operas (the prize that year was divided between two works) were presented. Neither one of them was anything to write home about; neither one was as effective a work for the stage as, for instance, Cadman's *Shanewis* or Hadley's *Cleopatra's Night* or Herbert's *Natoma*. But did this fact discourage the City of Rome from keeping on with its annual prize? No, indeed.

The Metropolitan today is a business institution and nothing else. It has, of course, no obligation other than a moral one to do anything for American music, yet it seems to the unprejudiced observer that such a moral obligation does exist. The revival of

two old and unimportant works, such as *L'Amico Fritz* and *Le Roi de Lahore*, the novelties announced for this coming season, means absolutely nothing.

ROYALTIES

There are a lot of things about the music publishing business that puzzle one. For instance, why should it be almost the universal custom to pay the composer only one-half royalties on the first 500 copies of a work sold? Many works—the vast majority, in all probability—do not sell over 500 copies in all, and why the composer should not be entitled to full royalties is beyond knowledge or power of speculation. Mind you, these 500 do not include any copies given away as advertising, for separate provision is made for them and the composer gets nothing on them, which is correct enough. But can you imagine the manufacturer of any commercial article which is sold under license taking one-half royalties for the first 500—or the first five? Answer: No! And then there is another neat little bit of "saving" (let's call it that) in connection with the two cent royalty on talking machine records. This royalty, as a rule, is only paid on 75 per cent. of the sales, 25 per cent. being charged off for



THE LATE PRESIDENT AND HIS HOME BAND.

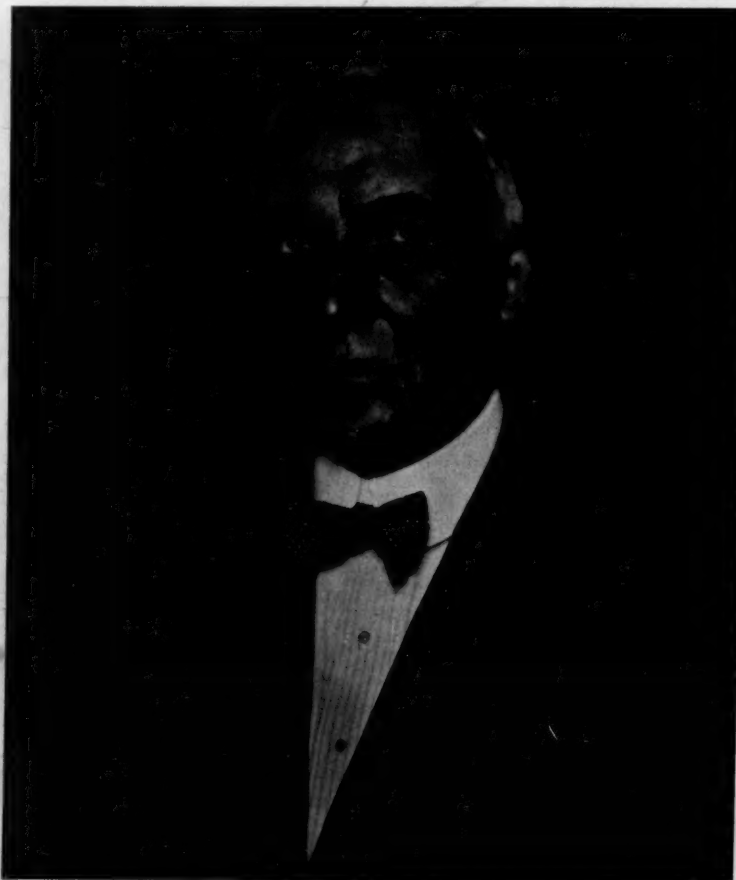
Shortly after President Harding was elected, the Marion Band went to his home to serenade him. As a young man, the late President played trombone in its ranks. The photograph shows him interested in the big tuba.

"breakage." Breakage! We challenge any record making company in existence to prove that breakage actually amounts to 3 per cent.—or even as much as that. Yes, the composer or artist is the prize boob.

WARREN GAMALIEL HARDING

The late President Harding's lovable personality, evident in everything he did, endeared him to millions who did not know him personally and had never even seen him, in a way that few public men have entered the hearts of the people. His death last week caused a wave of genuine sorrow which swept through the land. It was felt not only as the passing on of the head of the nation but also as a personal loss.

He was the twenty-ninth President of the United States, and, as far as records or recollection go, the first one who had ever been associated in any active way in music. When he was campaigning, the story of his membership in the band of his native city, Marion, Ohio, was often repeated. The fact that he was a member of the band shows that he could read music. Has any other President been able to do that?



THE LATE WARREN GAMALIEL HARDING, TWENTY-NINTH PRESIDENT OF THE UNITED STATES.

COLOGNE'S SUMMER FESTIVAL

TAKES PLACE DURING HEAT WAVE

Devoted to Reger, Bruckner, Strauss, Braunfels and Beethoven—Several Women Faint from Heat

Cologne, July 17.—Cologne's annual summer music festival has just come to a close midst one of the most severe heat spells in the history of the city. The festival this summer differed from those of other years inasmuch as the programs contained works of various composers, whereas in the past they have been devoted exclusively to Beethoven and, later, when Fritz Steinbach was general musical director, to Brahms.

The first concert, a memorial for Max Reger, contained only his compositions. Included among these were the Mozart Variations, *Der Einsiedler*, for baritone (Herman Schey, Berlin), chorus and orchestra, and finally the Böcklin Suite. In spite of the terrific heat, which caused several women in the galleries to faint, the concert was attended by a huge crowd.

The second evening was dedicated to the works of Anton Bruckner, the teacher of Gustav Mahler. Bruckner's compositions had been side-tracked in Cologne by Fritz Steinbach, a devout Brahmsite and an enemy of Bruckner. It was not until the era of Hermann Abendroth that Bruckner was introduced in Cologne. In this concert his seventh and ninth symphonies were performed. The former, written at the time of Wagner's death, contains in its adagio an expression of sympathy for the death of his friend. Bruckner was unable to finish the last movement of his ninth symphony, he, too, having been called by the Great Reaper.

The third program contained works by Richard Strauss and his pupil, Walter Braunfels. Only two early works of Strauss, namely the *Burlesque* for piano and orchestra, and the *Don Juan* symphonic poem were heard, but both, being marked by more freshness than some of Strauss' later works, were very satisfying. Josef Pembauer, of Munich, who was scheduled to perform the *Burlesque*, was prevented by the railway restrictions from reaching Cologne, and Lonny Epstein, of this city, played the piece instead. His great virtuosity won for him a cordial reception. Walter Braunfels was likewise prevented by the impossible railway facilities from attending the festival where he was to conduct his *Fantastic Variations* on a theme by Berlioz. This work, first introduced by Nikisch in Berlin, consists of a number of serious as well as grotesque variations. It was well done by Hermann Abendroth on this occasion and earned copious applause.

The fourth and final concert, dedicated to works of Beethoven, contained the seventh symphony and the Choral Fantasia, a work not up to the usual Beethoven standard, but interesting nevertheless by reason of the fact that at its premiere, Beethoven, who played the piano part, created a scene by loudly reprimanding the orchestra during the performance for coming in at the wrong place.

It was in the spirit of Beethoven then that the Cologne Festival was concluded. The interest shown by the public,



THE OPERA HOUSE IN COLOGNE

where the concerts of the Summer Festival were held. (Above) Hermann Abendroth, general musical director of Cologne, who directed the Summer Festival.

among whom were numerous Americans, can be judged since, in spite of the intense heat, all the concerts were sold out. The enthusiastic ovation tendered Prof. Abendroth and the soloists at the close of the festival was a fitting mark of the public's appreciation and interest. Dr. H. U.

FESTIVAL OF HANDEL OPERAS STAGED
IN GOETTINGEN FOR THE FOURTH YEAR

Three Operas Produced This Time as a Cycle—Large Attendance Makes Four Repetitions Necessary—Americans Have Leading Parts

Goettingen, Germany, July 10.—Goettingen, the charming, idyllic old university town in Southern Prussia, has again witnessed its annual production of Handel operas, which attracted crowds of interested spectators. Dr. Oskar Hagen, professor of fine arts at the Goettingen University, has been the first one to attempt an actual revival of Handel opera, an achievement which has long been considered entirely impossible on the modern stage. Every summer since 1920, Dr. Hagen has produced a new Handel opera in the little theater at Goettingen. This year he presented in a cycle the three operas thus far produced singly, *Julius Caesar*, *Rodelinde* and *Ottone*. It is significant to remark that owing to the great number of guests it was necessary to repeat the cycle no less than four times.

The great importance of the Goettingen Handel Festivals for the musical life of Germany is attested by the fact that, following the example set by Goettingen, Handel operas have already been performed in Stuttgart, Gera, Hannover, Munich, Halle, Oldenburg, Berlin, and Zurich. Director Lange, of the Berlin Volksoper, who a few weeks ago produced *Julius Caesar* in Berlin with extraordinary success, was present at the festival and immediately accepted *Ottone* and *Rodelinde* for performance in Berlin next season. The coming season will also witness the production of Handel operas in Dresden and Karlsruhe. All this proves that a Handel renaissance is on its way in Germany and further that the entirely forgotten operas are now the center of interest. German opera, during the last decade, has been so completely under the spell of Wagner that it lost sight of all other possibilities, finally reaching a point where it was unable to see its way out of the various difficulties.

HANDEL TO OFFSET THE WAGNERIAN INFLUENCE.

At last it was recognized that the Wagnerian system was all very well for Wagner himself, but pernicious for his school. Handel's operas are different in almost every respect from those to which we are accustomed, but they still remain captivating, powerful and delightful. It would be foolish, of course, for our young composers to imitate the works of Handel; works which were conceived in the eighteenth century. Our young opera must be a child of the twentieth century! It may gain from Handel, however, important new and fundamental insight concerning the relation of singing to the operatic stage; of solo voice to orchestra; of operatic style, and of expression and characteristic treatment of vocal and instrumental means. In all these respects Handel reveals to us many possibilities which seem new simply because they have been forgotten for ages. Moreover, Handel's "expressionistic" direct style appeals

WILHELM
GUTTMANN,
as Julius Caesar.PANORAMA OF THE CITY
OF GOETTINGEN,
scene of the famous Handel
Festival.

very strongly to the tastes of our younger generation of musicians who have become tired of romantic, round-about and fanciful methods. Handel's gigantic force, once let loose, must inevitably collide with our modern art with the result that there will be a diversion of the modern line, a diagonal which will determine the direction of our young art, just as Bach's elementary musical force influenced to a considerable degree the development of nineteenth century music.

AMERICAN ELEMENT AGAIN PRESENT.

The Goettingen performances were remarkably finished in every respect. All indulgences generally accorded to serious attempts in a small city of only modest means can be dispensed with. Wilhelm Guttman and Eleanor Reynolds, both members of the Berlin Volksoper, may claim the first rank at present in their Handel specialty. Guttman's personifications of Julius Caesar and Emperor Otto were highly impressive. Eleanor Reynolds, well known to Americans from her work at the Chicago Opera, enchanted her hearers by the beautiful mellowness of her rich contralto voice and by the character of her acting as Cornelia, Pompey's widow, and of Gismunda in *Ottone*. George Walter (also known to the American public), as Adalbert Sextus and the tyrant Grimwald, showed marked improvement over his work of former years. Thyra Hagen-Leisner, wife of Dr. Hagen, made amends for her voice, which is lacking in freshness and power, by a profound psychological analysis of the characters represented. Maltide Schuh, of the Hannover Opera; Lotte Ebert, contralto of the Gera Opera, and the powerful basso, Bruno Bergmann, of the Essen Opera, also distinguished themselves. The academic orchestra, consisting chiefly of students and professors of the university, played surprisingly well.

As in former years, Dr. V. E. Wolff had the important post at the cembalo, where his clever improvisation was admirable. Paul Thiersch, of Halle, was again responsible for the scenery and costumes, while Dr. Niedecken-Gebarhart, of the Hannover Opera, had charge of the staging.

Dr. HUGO LEICHTENTRITT.

Maier and Pattison's Farewell Tour

On November 5, in Muncie, Ind., Guy Maier and Lee Pattison will begin a tour in which they will temporarily say farewell to their legions of American admirers. At its conclusion they plan to go to Europe to remain there at least two seasons, and so there is little prospect of their being heard here again before the fall of 1926. When this announcement was made some months ago by Daniel Mayer, manager of the two pianists, it aroused widespread regret, for there is scarcely another pianistic attraction now before the public which has won such popular approval. Since their advent the art of recitals for two-pianos has reached a plane unapproached before. Doubtless they will have many imitators, but as it has taken years of constant practice to attain the perfection of ensemble which is theirs, there is small chance of their place being usurped during their contemplated absence.

Not only have they succeeded in reviving public interest in two-piano recitals, but they have likewise inspired some of the leading composers of the day to write compositions in this previously neglected form. The result has been that whereas, when Mr. Maier and Mr. Pattison began their association the literature of two-piano music was very limited, today there is a wealth of it to draw upon and their coming programs will again contain a number of interesting novelties by both native and foreign composers.

As might be expected, their decision to remain abroad after next season has made the demand for them more brisk than ever. They do not return from Europe until November 2, and during that month will give recitals in Muncie, Ind.; Madison, Wis.; Bloomington, Ill.; Oberlin, O.; Cincinnati, O.; Keokuk, Ia.; Omaha, Neb., and Duluth, Minn. Later in the season they will be heard in Kansas City and St. Joseph, Mo.; Sioux City and Iowa City, Ia.; Buffalo, Auburn, N. Y.; Uniontown, Pa.; Morgantown, W. Va.; Milwaukee, Appleton, Wis.; Minneapolis; St. Paul; Dayton; Flint, Mich.; Chicago; Winfield, Kans.; Chickasha, Okla.; Houston, Fort Worth and San Antonio, Tex.; Springfield, Mass.; Fall River, Mass.; Montclair, N. J., and Poughkeepsie, N. Y.

In October, before leaving for this side, they will play again in London and will make their third appearance in Paris, this time with orchestra, under Koussevitzky.

Destinn, Librettist

At an operatic fete in Prague recently a one-act opera, *The Enthronement of Libuse*, with book by Emmy Destinn, and music by a composer named Zamrzla, was given. The text dealt with a famous incident in the semi-mythological history of Czechoslovakia and the work was given outdoors in the courtyard of the ancient fortress, Vysehrad, the actual setting of the legend.

A correspondent writes: "At the performance, timed for nine o'clock in the evening, everything combined to produce an effect that was magical. The courtyard in which the scene took place, brilliantly picked out with lights and further illuminated by a huge affair of darting red flames in the middle of the stage and the beams of a powerful searchlight on the opposite bank of the river, splendidly crowned the gray front of the cliff, and was at least two hundred yards away from the spectators who were located on an island in the middle of the wide and beautiful river, too far away to make out the figures of the singers distinctly, but near enough to catch every note of the orchestra and of Mme. Destinnova's (Destinn) silver voice. The night was still, clear, and cool—this on top of a fortnight of wretched rainy weather; the river was undisturbed by the steamers which are usually churning up and down it; not a single train passed over the adjacent railway bridge. The libretto was as tolerable as most, though it probably would not have made so great an impression in a theater; however, in such a setting it carried one away."

Althouse Sails for Cuba and Mexico

On August 2, Paul Althouse, the well known tenor, sailed on the S. S. Monterey of the Ward Line for Cuba and Mexico to obtain a complete rest and relaxation after his strenuous season, which included an unusually large number of summer engagements that kept the artist in New York until now. The popular singer is scheduled to return on August 24, and immediately start preparing for his concert season, which will open in Buffalo, N. Y., at the Music Festival there on October 1, and take him from Coast to Coast.

BEETHOVEN—HIS HISTORICAL SIGNIFICANCE

By Frank Patterson

IN the growth of any art to perfection, or to the point of comparative perfection to which it attains in any epoch, certain names and tendencies stand forth as particularly notable landmarks. Often the name would seem to be a sort of dividing line between some earlier and later school or habit. Often, again, it stands as a summit, a highest elevation reached by some particular school, an end of the old as well as a beginning of the new.

The thoughts are synonymous. They suggest to us in either case a dividing line, with something before leading up to it, and something after leading to new heights but never back to an equality along exactly similar lines. Bach, for instance, we call the father of music. It is an easy and convenient means of expressing our comprehension of his greatness. But it would perhaps be more exact to describe him as the climax of the contrapuntal school.

For many years the contrapuntal school was, practically speaking, the only school. In those old days there were, of course, the songs and dances of the people, something bearing the same relation to the contrapuntal school of composition as our popular music of today bears to serious music. But in ordinary musical historical thought such efforts are generally left out of consideration. Whether that is wise may well be questioned. At least we would have a far better oversight of the development of music if we possessed a complete history of popular music.

Imagine, for instance, the historian of two hundred years hence writing an account of the music of today with the mere statement that jazz was a popular dance! Evidently the real significance of jazz on our music would be entirely lost sight of, and it is reasonable to conceive that the influence of popular music in the old days has also been lost sight of. At all events, musical history concerns itself chiefly with serious music, and the only music that is to be seriously considered from the eleventh to the seventeenth centuries was contrapuntal.

Bach took that music and developed it to the very highest point of perfection it has ever reached—unless one includes the achievement of Wagner in The Mastersingers, which is rather a sort of imitation and beside the point. Popular some of his music certainly was, but always contrapuntal. Even his preludes, some of them apparently mere broken chords, are essentially contrapuntal; even his most flowing melodies are accompanied by counterpoints rather than what we understand today as chords.

He used, it is true, popular melodies, popular designs, to some extent popular forms, but he used them all in his own way to suit his own style. Just as the ecclesiastical writers used popular tunes in their contrapuntal masses and motets, so Bach used popular idioms in all sorts of ways. But invariably he made them his own and associated them far more with the feeling of the ecclesiastical school than with what must have been the crude folk music of his and earlier times.

In this way he becomes an end rather than a beginning. With him, speaking in very general terms, of course, the ecclesiastical or contrapuntal school reached its highest point and ceased to be. The best features of it remained, but no later composer of great eminence ever confined all of his work within the limits of contrapuntal writing.

But how is it with Beethoven? Here, indeed, we see again an end and a beginning, a dividing line, but it is by no means so well defined as is that which is made by the life and work of Bach. For we have symphonists after Beethoven who followed almost in his footsteps, and we have composers before him whose work is almost the equal of his.

Yet Beethoven does make a distinct dividing point, as distinct as Bach, though not so easy to define. And the reason of this confusion is the multiplicity of elements he absorbed into his style. He had much of what we feel properly belongs to Bach, and all of what came between, and he had, too, a contact with the popular style which Bach would seem never to have thought of.

In this connection curious questions arise. Was Bach's music of the sort that might have been popular in his day? Would amateurs have played it and sung it?—romantic young school girls with eyes uplifted in sentimental adoration of the Moonlight Sonata and the Departure, Absence and Return! Today it seems impossible. Far more probable is it indeed that the lighter writers of Bach's day, whose compositions are mostly forgotten, were those who appealed to popular taste while Bach was neglected, as he certainly was.

Yet Bach's music, much of it, was of the gayest sort. Not romantic, perhaps, for he seems to have been to some extent out of contact with life, but lively, bright, with strong rhythms, and tunes one remembers easily and whistles in an idle hour. This, at least, is partly true. But when the mind goes back to those tunes, a few bars of which are so familiar, it finds that their continuation is generally more or less confused. Actually, these tunes become but short memories, and the reason is, that their continuity is destroyed by the contrapuntal manner of their arrangement.

What I mean is, that somewhere their natural progression is broken into by an inner voice. The tune in the upper voice is abandoned, and it demands more than the memory of an idle hour to follow the involutions of melody and counter-melody. That was almost invariably in the contrapuntal school, and that, it would seem to me, would surely have tended to make it unpopular, and would have driven people to a simple, if less exalted, type of music.

After Bach the style gradually changed. The Italians had much to do with this change. Their habit of song, of making sing-tunes, precluded anything like contrapuntal writing, though they were, it is true, after the Flemish, the first ecclesiastics. But with them, too, the church style of polyphony fell into disuse before the steady advance of what was the forerunner of Italian opera, and the nobility of the early Italian style was replaced with the genuinely popular melodic turn which has maintained almost to the present day.

It would be the work of a psychologist rather than a musician to determine why music marched as it did, why the Teutonic lands took to symphony and the Latin lands to song, why the people of Northern Europe strove so patiently towards elevation while those of Southern Europe were seemingly satisfied to write down to the popular taste, why Germany gave us Beethoven and Wagner while Italy produced only composers of light caliber like Rossini, Bellini, Donizetti and Verdi.

We may say the reason was that the Italians loved song. Perhaps. But that seems a very inadequate answer. Nor is it well to carry the idea that Italy, because she gave the world no great symphonists, was any the less active in forming the world's tastes. Just the contrary is probably true. Italy not only had a taste for song herself, but she gave the whole world a taste for song. One might almost say that Italy invented melody. Or, if that seems too sweeping a statement, say, rather, that Italy's respect for melody forced that respect upon the world.

And melody is, after all, the connecting link between symphonic thought and the people. Writers claim, of course, that all great music, from the earliest times, depends for its greatness upon the purity of its melody. But melody in that sense—in the contrapuntal or symphonic sense—has no meaning for the public at large. What delighted the public in the symphonies of Haydn's time, of Mozart's time, was the graceful minuet, perhaps the adagio or andante with its flowing melody, not, surely, the allegros and finales.

Is the same not equally true today? The public likes the so-called "popular" overtures better than it likes symphonies, because the popular overtures are really only potpourris of the tunes from the operas. There is something here that the public can understand, carry away in their heads, whistle and sing, make their own, a part of themselves, like the furniture in their homes or the pictures on their walls. No wonder they like it!

Beethoven, however, wrote no such popular overtures, nor was there any large literature of such things before his time. But, if Beethoven clung to the symphonic form in his overtures, he did not, like all of the earlier writers, merely pad his phrases full of the necessary harmonies and rhythms to fill out that form. If his symphonic melodies are generally really symphonic, in that their continuity as tunes is lost after their first presentation, they are, on the other hand, really popular tunes, and their development is always inspirational. There is also much added matter, in interludes, episodes and codes, that must appear tuneless even to the untrained mind.

His nature was an extraordinarily rich one. He was full of fun yet full of nobility of thought. And this innate nobility colored even the lightest of his fancies—he was never trivial, and only dull in uninspired moments, which were few enough, considering the immensity of his output. That is to say, his good pieces are good all through. He did not, as did Haydn and Mozart, start off with an interesting thought and then abandon it for trivialities.

True, there are many things in Beethoven that the ordinary mind does not easily understand the reason of (and by ordinary mind I mean the person who is sufficiently unbiased to believe that even Beethoven may have made mistakes). The sudden fortissimos in the piano sonatas have always been puzzling to me, and most decidedly distasteful, the bird calls in the Pastoral Symphony no less so; much of his orchestra arrangement seems weak, even for his epoch, especially his use of the brass, and in general his avoidance of orchestral "effects." His slow movements are sometimes dreadfully long-winded, especially if all of the repeats are played—the larghetto of the second symphony, with one of the most beautiful melodies ever written, is interminable! On the other hand, some of his sonatas are surprisingly brief; many passages in them are poorly arranged for the piano, which is strange enough considering that Beethoven developed the technique of piano writing far beyond anything that had gone before. His writing for the voice was of the poorest, and all of his vocal writing has a symphonic taint. And so on, much similar.

But, if his faults can be put into a short paragraph, his virtues would need a dozen volumes for their adequate exposition. The greatest of them was his unending effort to express nobility in music. Compare his motives with the motives of any earlier writer and the immense difference is immediately felt. They stand out like massive mountains in a country of little hills. His whole life showed him to be selective in his work. He, more than any other writer, set his every thought on paper in his sketch books, and then abandoned those that were unsatisfactory, altered many of them, built them up with great patience and perseverance, and with his eye always on a distant height of perfection.

Such a man we would expect to be blind to the people, untouched by popular taste and popular thought. But that is just what he was not. He was closer to the people, closer to nature, closer to national events, than any composer who lived before him, and he gave music a trend in this direction that it has never lost. It might almost be said that serious music began to be popular with Beethoven. We feel that it got away from the tinkling harpsichords of the ladies of the Court, the empty symphonic and chamber music demanded by the aristocracy, and reached out towards the elemental soul of the people.

Earlier music, except oratorios, scarcely ever concerned itself with the expression of real depth of feeling, the best of later music concerned itself with that and nothing else. How much of this seemingly sudden change was due to the influence of Beethoven alone it is not possible for me to say, yet the definite change took place at just about the time of Beethoven's death (1830) and it is not easy to see what other influence may have brought it about.

Schubert, indeed, must not be forgotten. By some amazing twist of heredity he produced while a mere boy in his teens songs of a depth of feeling never equalled before, not even by Beethoven himself. This is all the more remarkable

when we consider that this depth of feeling is expressed as much by the harmony, the accompaniment, as by the voice—perhaps more. Even Wagner found no better way to express the passion of the storm (in Die Walküre) than was invented by Schubert (in the Erlking) forty years earlier. Say that the sweeping runs in the bass were nothing new! Perhaps not. But where is the forerunner of the Erlking?

Where in all earlier music is the perfect expression of the Wanderer, Litany, Ave Maria, Ungedult, Doppelgänger, Das Meer erglänzte weit hinaus, the Young Nun, Who is Sylvia, and a dozen others? Each of them exactly expresses in harmony, melody, accompaniment, the sentiment, and every nuance of feeling, of the poem. Yet they are tunes in the best and most popular sense of the word; and even in his unfinished symphony, tuneless as it is, Schubert has more real dramatic force than anything of Beethoven, and more picturesque color as well. It is not Beethoven but Schubert that is used by moving picture orchestras to illustrate fittingly the dramatic or tragic incidents!

And so we cannot be quite sure how great Beethoven's single influence was upon those who came immediately after him, how great was the influence of Schubert and Weber. However that may be, it is certain that Beethoven forever freed music from padding, and made of form not an end to a means, but a means to an end, which is not the same thing. And even the greatness of Schubert may have been partly due to the influence of Beethoven, though their methods of work were diametrically opposed.

This whole matter of influence is bound to be confused, but we have only to compare the work of Beethoven with what came before and with what came after to see (or feel, rather) the force of his position as the end of an old school and the beginning of a new. Much of his music, nearly all of it, in fact, has the quaint flavor of the olden time, but much of it also has the force and sincerity of the music of his successors. Compare his piano works with those of Chopin, Liszt, Schumann and Brahms; compare his orchestra works with those of Wagner, Brahms and Tchaikowsky; compare his opera and his songs with the writing of Schubert, Schumann, Wagner and other moderns; and the contrast is striking.

Except for Brahms no single later writer of genius ever touched upon old idioms as did Beethoven. There is more conscious striving for weight, passion, definite emotion, mood painting, in all later writers. And yet it is just this way that was pointed out by Beethoven, it is just in this that his music differs from that of Mozart, Haydn and the rest. It was a fine balancing point between old and new idioms. In his vocal music, where one would expect him to attempt definite emotional color, he never attained what Schubert, Schumann, Wagner, Tchaikowsky attained, and what has now become a common thing, taken for granted and demanded. And even where there is clear intent of picture painting and mood painting he never succeeds in doing either. Compare his storms and his birds with Wagner's storms and birds, compare his Adelaide with other passionate love songs, and you will see what I mean.

And yet he was never one of those second-rate talents whose failures lead them to write second-rate music. This was his strength, and this the strength of his influence. He could not paint a definite, catalogued, mood or picture, but his unprogrammed music has such force, color and emotion that one naturally looks for meaning in it. In other words, he was most truly himself when dwelling in the realm of pure emotion; and emotion can no more be catalogued than music, its blood-brother.

His significance historically rests chiefly upon two things: the nobility of emotion that he thought proper to express in music, and the clarity and directness of his melodic line, which made his music in the best sense popular. Add to these the perfection and care of his workmanship, his refusal to accept anything but his very best, his technical developments of piano writing, and we see the firm foundation upon which rests the school of the nineteenth century, the greatest school of musical composition and interpretation the world has ever seen.

Short Opera Season in San Francisco

Under the management and musical direction of Maestro Merola, with Selby Oppenheimer in charge of the business end, there will be a season of civic opera at the auditorium of San Francisco beginning September 26 and ending October 10, which will enlist the services of some of the best known singers on the operatic stage. Among the stars will be Gigli, Martinelli and de Luca, of the Metropolitan Opera Company and other singers are Bianca Saroya, Queena Mario, Doria Fernanda, and Adamo Didur. The repertory will include Tosca, Rigoletto, La Bohème, Mefistofele, Andrea Chenier, and other operas.

Beatrice MacCue to Program Mana-Zucca's Songs

Beatrice MacCue, contralto, who will give a recital in September, will program three of Mana-Zucca's songs—If Flowers Could Speak, Invocation, and I Love Life.

Ethelynde Smith Features Big Brown Bear

Ethelynde Smith, soprano, has just completed a tour of over fifty concerts throughout the country, and on each program Mana-Zucca's famous song, Big Brown Bear, has had to be repeated. It is a universal favorite.

Silberta Starts on Vacation

Following an exceedingly busy winter season, Rhea Silberta, the composer, pianist and coach, left last Saturday for Atlantic City for several days, after which she will go to Huntington, W. Va., where she will remain until September.

Callaway-John Recital on November 21

Jencie Callaway-John, soprano, who has given several New York recitals with much success, will appear again at Aeolian Hall, on Wednesday evening, November 21, in a recital of songs.

Mme. Valeri Off for Europe

Mme. Valeri, following her strenuous teaching season in Chicago, will sail on Thursday, August 9, for a short trip to Europe on board the Conte Verde.

In introducing **TILLA GEMUNDER** to the public I am aware that I have adopted a somewhat new method. These weekly advertisements are for the purpose of giving informal talks that are facts, about a young singer who is rapidly making a place for herself in the musical doings of America, she is an artist in song.

W. C. D.

(To Be Continued)

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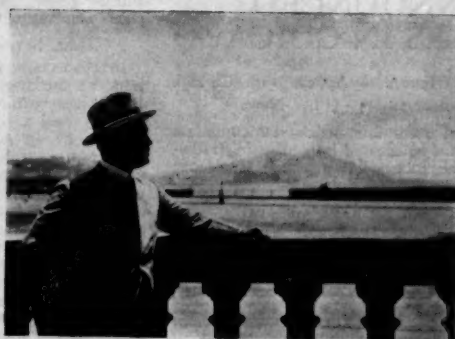
GIGLI AND SCOTTI ENTERTAIN IN SANTA LUCIA NEAR NAPLES

Many Prominent Persons in Audience

Naples, July 5.—Yesterday in the charming quarters of the Club Nautico in Santa Lucia, near Naples, a magnificent concert was improvised, that was none the less beautiful and appreciated because of the fact that it was organized in a few minutes. Among the guests who had been invited on a tour of the gulf was one of the great stars of our musical firmament, the tenor Beniamino Gigli, whom America has claimed for an indefinite time; also among them was Antonio Scotti, baritone, who returns each year to his native city, and Maestro Longone and Maestro Maturi.

Returning from a happy excursion to Posilipo and Gaiola, these two artists very graciously consented to sing. The beautiful notes of the Improvisation from Andrea Chenier rang out across the gulf of S. Lucia and then, O, Paradiso, from l'Africana, which brought all the sailors in port to crowd about as closely as possible, the club members also listening with ecstasy to the silver notes. Then came Scotti, who sang a beautiful song by Tosti. These two splendid artists and the happy occasion will never be forgotten by those fortunate enough to have been present. Among the audience representing the elect of all Neapolitan society there were Signora Gigli, Mr. and Mrs. Schmidt of Steinway & Sons, Mr. and Mrs. Paul Longone, the musical manager, Signora Medina Moscato, Sig. Princepsa di Fondi, and many others.

H. L.



AROUND THE BAY OF NAPLES (1) Beniamino Gigli, favorite Metropolitan tenor, in Naples, with the gulf, Castello d'Oro (Egg Castle) and Vesuvius itself in the background. (2) Paul Longone (left) associated with Manager R. E. Johnston, Mrs. Longone and Paul Schmidt of Steinway & Sons in Capri.



More About Vocal Therapy

The article on Vocal Therapy by Louis Kuppin, which appeared in the May 24 issue of the *MUSICAL COURIER*, has attracted considerable attention. Endorsements of his views have come from far and wide. Here is one from Murri Moncrieff, a well-known vocal teacher of London:

"To The *MUSICAL COURIER*:"

"In these days when all opinions on matters connected with the vocal art are influenced and controlled by the hard and fast dogmas of the various 'schools,' old and new, and with the various claims of the 'bel canto' and the 'modern dramatic' methods being ever 'thrust upon' us, it is more than refreshing to come upon Louis Kuppin's most interesting article on the above subject. Here at last is found the open outlook from which everything, from a voice to a locomotive, should be considered, and his article should be read by every unbiased, or even biased student, teacher, or artist.

"As your contributor points out, the therapeutic value of voice culture has never been insisted upon, although every teacher will, on reflection, recall the health-benefit of breathing and vocal exercises on all his pupils. This is especially noticeable in the case of young women between the ages of eighteen and thirty years, of young men who have not the chance of much outdoor exercise, and of those whose voices are, at the commencement of their studies, almost inaudible, owing to congenital weakness of throat or lungs, or inelasticity of the thoracic cavity.

"Your contributor refers at length to the huskiness which is—fortunately only intermittently—the curse of every singer and elocutionist in any damp or cold climate, and his advice to call in the aid of the voice teacher in such cases is well worthy of consideration and approval.

"Mr. Kuppin mentions Manuel Garcia and his gift to medical science of the laryngoscope, and one might also refer to Pasteur as another investigator outside of the medical profession, who, by his studies and treatment of the dread hydrophobia, has been the means of saving thousands of lives which otherwise would have been sacrificed.

"The writer of the article may not perhaps be in agreement with what I now venture to suggest as absolutely the first step to be taken in any case of vocal trouble, and that is, to consult immediately an experienced throat specialist and get his diagnosis. The effect of any laryngeal affliction, malignant or benign, or of any lesions to nerve or muscle, are so lasting and far-reaching as to warrant any expenditure of time or money in the early stages.

"One can only speak of strictly personal experiences, which is my only excuse for submitting evidence confirmatory of that of your contributor. Aphonia and huskiness in singers seem to yield to treatment sooner than in the case of speakers, principally by mild 'bel canto' exercises, adapted of course to suit individual cases and idiosyncrasies. With elocutionists and speakers, a combination of 'bel canto' and 'dramatic' emission of vocal sounds, varied as above, give the best results, but time must be given daily to careful study and practice.

"I have the pleasure of knowing several of the leading throat specialists in the West end of London, including Dr. William Lloyd, who attended and operated on Caruso, and was voice-physician to all the great operatic singers at Covent Garden, and on more than one occasion have had cases brought me for vocal treatment.

"The following are two typical examples: A—aged twenty-two, chronic cough, absolute fixation of the lower

ribs, fear of lung trouble, singing voice almost inaudible even in a small room. This was treated by suitable breathing and vocal exercises, and the pupil, within a few months, developed an agreeable and really useful voice. B—aged forty, chronic huskiness, making ordinary conversation painful, and even impossible, within a very few minutes. The physician reported that absolutely no organic trouble was present, so this case, which seemed at first rather hopeless, turned out to be not at all difficult, and by means of unforced vowel and consonant exercises, practised while seated, the pupil was able, within a very short time, to read aloud for half an hour, or even a whole hour, without a suspicion of hoarseness of any kind.

"With the happily increasing and effective interest in the vocal art in all the English-speaking countries, anything to promote the development of the 'mens sana in corpore sano' is highly desirable, and Mr. Louis Kuppin is to be commended for his helpful article towards that devoutly-to-be-wished-for consummation.

(Signed) MURRI MONCRIEFF."

Cesar Thomson's Arrival Anticipated with Interest

Cesar Thomson, virtuoso, composer and master teacher, who comes from Brussels to the Ithaca Conservatory in September on his first visit to America, is already the center of much musical interest here. Hailed as one of the greatest living representatives of the classical school of violin playing and a leading exponent of Paganini, whose works he has revised and used extensively, students from many parts of the United States are coming to study with the master teacher and are eagerly anticipating his first American concert to be given in Ithaca in the early autumn.

Not only has the musical genius of the great artist aroused interest, but also his kindly personality and stupendous intellect, whetted by his many keen interests from the highest and deepest in art to the humblest forms of sport and simple life into which he enters with the same ardor and intensity—be it fishing, yachting, witty conversation—the master shows the same remarkable power of concentration and absorption.

The following incident in illustration was related recently by one of his pupils. One bright morning during holiday time, a pupil came for his lesson at nine o'clock and found the great teacher working in his rose garden which was radiant with blossoms. Well, the pupil was called into the garden to give a hand with some important work that the maitre was doing. The hours passed and lunch time came. The pupil was invited to the hospitable table, and, after lunch, gardening was again resumed and continued until the evening. Finally, after supper, to which the pupil was again invited,

he began his lesson at nine o'clock that evening and continued until three o'clock the next morning. This little anecdote serves to throw an interesting light on Thomson, who besides his art takes an indefatigable interest in flowers, gardening, architecture, boating and many other things, in all of which pursuits he excels.

Women's Symphony Scores at Ocean Grove

The Women's Symphony Orchestra of Philadelphia made an excellent impression upon a large enthusiastic audience at the Auditorium of Ocean Grove, N. J., July 28. The program was divided into two parts, the first portion being given over to music of the symphony class and the second to the lighter forms. Under the conductorship of J. W. F. Leman, this unique organization of sixty women is rapidly adding one success after another to its recent but eventful introduction to the audiences of the Eastern sections. Henry Gurney, tenor, and Florence Hanele, concert mistress and well-known violinist, were the soloists, and the four trumpeters of the orchestra were heard in a delightful group of numbers.

Patton Motoring Home from Vacation

Word comes from Bridgeton, Me., that Fred Patton, the baritone, is motoring home to New York after a vacation spent in that State. The artist will go by way of Lake Champlain and Lake George after having crossed Maine, New Hampshire and Vermont, and at Bolton Landing, Lake George, will visit Nevada Van der Veer and Reed Miller, the well known singers, who at their charming place there, Echo Hall, are conducting the second annual session of their summer school.

Dirk Foch Marries for Second Time

Dirk Foch, who conducted the lonesome and single season of the City Symphony Orchestra last winter, was married on Monday, August 6, to Consuelo Flowerton, an actress, who first came into notice as the fiancée of Lieutenant Louis F. Kloor, one of the American naval balloonists who was lost in Canada in January, 1921. Mr. Foch's first venture ended in 1917 with a divorce from Daisy Alice Gertrude Johnson.

Perfield Summer School

Effa Ellis Perfield returns from Europe August 15, and begins her regular summer school session for music teachers on August 20. Tuesday morning, August 21, she will give an open session to which all teachers are invited. From nine to ten, she will demonstrate ear work; ten to eleven, sight singing without "do re mi"; eleven to twelve, trinity principle pedagogy.

De Gogorza Returns

Emilio de Gogorza, baritone, and Mrs. de Gogorza (Emma Eames) arrived in New York on the White Star Liner Majestic, on August 1, instead of on the steamship Belgenland. Beginning in November the baritone will make a tour of this country under the concert management of George Engles.

Minnie Tracey at Atlantic City

Following a busy season at her Cincinnati studios, Minnie Tracey is enjoying a vacation at the Hotel Dennis, Atlantic City, after which she will go to Baltimore to visit her brother, from there going to Cincinnati to re-open her studios on September 1.



THREE OUTSTANDING FIGURES OF THE MUSICAL WORLD. Left to right: Cesar Thomson, who will be the Master Teacher of the Ithaca Conservatory of Music in the violin department; Gabriel-Urbain Fauré, composer, Conservatoire National, Paris, and Louis Lombard, composer and author, Thevon Castle, Lugano, Switzerland.

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ANOTHER YOUNG ARTISTS' CONTEST ANNOUNCED BY SOCIETY OF AMERICAN MUSICIANS IN CHICAGO

This Season's Contest to Include Cello and Flute, Besides Piano, Voice and Violin—Winners to Appear with Chicago Symphony Orchestra—Scholarships Announced at Columbia School and Bush Conservatory—Other News

Chicago, August 4.—A beautifully arranged catalogue is the one received this week emanating from the Bush Conservatory. It is a piece of art. The cover, of imitation gray leather, embossed in gold with the emblem of the school stamped in the center, makes it the catalogue de luxe. If the outside attracts attention, a perusal of its contents is likewise most interesting as it is in every respect the most original announcement received at this office in the last decade. On the front page is the statement that the twenty-second fall term will begin on Monday, September 10, with registration from September 4 to 8; then the names of the officers of the school, headed by Kenneth M. Bradley, president and director; Edgar A. Nelson, vice-president; Edward H. Schwenker, secretary, and William Lincoln Bush, treasurer. Page two refers to the academic calendar for the season 1923-24, and page three contains the names of the patrons and patronesses of the Bush Conservatory Orchestra Hall concerts, all of which are found in the social register. The ensuing pages are given to the reproduction of pictures of the president, secretary and treasurer, and of the main building of the school. The faculty, as ever, is one of the strongest assembled under the same banner. Catalogues can be had by communicating with M. C. Jones, registrar.

CONTEST FOR YOUNG ARTISTS.

Announcement of the next contest for young artists in piano, voice, violin, violoncello and flute under the auspices of the Society of American Musicians with the co-operation of the Orchestral Association and Frederick Stock for appearances with the Chicago Symphony Orchestra has come to hand. This season the contest has been extended to the cello and flute and as last season; all contestants must be native born or of naturalized American parents. Contestants must, at the time of entering the contest, be studying one of these five branches of music in Chicago with a teacher who is a member of the Society of American Musicians, or with one who becomes a member before November 1, 1923. Entrance to the contest closes November 15, 1923. Contestants in piano, violin, violoncello and flute must be between eighteen and twenty-eight years of age. There will be elimination contests in November to select nine candidates out of each branch, who shall be eligible for the preliminary contests in December. From the preliminary contests three candidates shall be selected from each branch, who shall be eligible for the final contest, which will take place at Orchestra Hall early in January. Young artists desiring to enter the contest must first secure the question-

naire, which is to be filled out and signed by the candidate and his teacher. These can be secured by addressing Howard Wells, president of the Society of American Musicians, 907 Lyon & Healy Building, Chicago.

FREDERIK FREDERIKSEN AT LAKE GENEVA.

Mr. and Mrs. Frederik Frederiksen have sent greetings from Lake Geneva (Wis.), where they are enjoying the summer, combining work with pleasure. Mr. Frederiksen has a large class of pupils there.

THE BROKAW'S PASS THROUGH CHICAGO.

Ralph Brokaw, the distinguished violinist and teacher of Wichita (Kans.), and his popular wife, well known pianist and teacher, were among the visitors at this office during the week. The Brokaws were on their way to Crivitz Lake (Wis.), where they will spend the month of August fishing and relaxing before going back to Wichita, where a large class awaits the reopening of their studios in September.

COLUMBIA SCHOOL SCHOLARSHIPS.

The Columbia School of Music this season offers twenty-five free and partial scholarships to talented and deserving students who cannot afford to pay the regular tuition. These scholarships will be awarded in the piano, voice, violin, normal training and public school music departments by competitive examinations to be held at the school, registration week beginning Tuesday, September 4. Application must be made on regular blanks supplied by the school and candidates will be notified when to appear for examination. Candidates will be required to present a letter from a pastor or a representative citizen certifying to their character and that he is familiar enough with their circumstances to know that they are deserving and could not otherwise afford to study. The scholarships will entitle the winner to tuition for one school year (except in public school music department) but may be revoked by the director if the student fails to work diligently. Scholarships will not be awarded at any other time except the beginning of the school year in September. Honor scholarships are open only to advanced students.

Scholarships to be awarded—(piano department) Two honor scholarships to include free instruction in piano, counterpoint, analysis, ensemble, orchestra conducting and history of music; eight free scholarships, piano only; twenty partial scholarships, piano only. Voice department—Two honor scholarships to include free instruction in voice, repertoire, harmony, sight singing, choral conducting and history of music; five free scholarships, voice only; thirteen partial scholarships, voice only. Violin department—Two honor scholarships to include violin, counterpoint, analysis, ensemble, orchestra conducting and history of music; four free scholarships, violin only; thirteen partial scholarships, violin only. Normal training department—One honor scholarship to include free instruction in piano and all classes included in the requirements; two partial scholarships to include piano and all classes included in the requirements. Public school music department—One honor scholarship to include free instruction in all classes of the department for two years; two partial scholarships to include all classes of the department for two years.

HOWARD E. POTTER VACATIONING.

Howard E. Potter, personal representative of Mary Garden and now on the staff of the Chicago Civic Opera Company, is enjoying a well earned vacation in Michigan. A post card received at this office from the Soo, showing Poe Lock, has on the reverse side: "Greetings from all in camp on Sugar Island, St. Marie's River, seven miles from the Soo and across the river from Canada."

STURKOW RYDER STUDIO NOTES.

Mme. Sturkow Ryder announces the return of her assistant, Jean MacShane, who gave a very successful concert in Sioux City, Iowa, last Saturday. She also announces the last recital of the season, Saturday afternoon, August 4. A program of works by Bach, Sinding, Scott and Chopin

will be given. Mme. Sturkow Ryder will play some two-piano numbers with Jean MacShane at the second piano.

FREE SCHOLARSHIPS AT BUSH CONSERVATORY.

In connection with the announcement elsewhere in this issue of the free and partial scholarships to be given at Bush Conservatory for the fall and winter terms, President Bradley said recently in an interview that the surprising amount of splendid material and good talent which the examinations for the master school had revealed, made it evident that free scholarships for pupils below the grade of work required by the master school were necessary.

"It is this fact, revealed by the establishment of the master school," said President Bradley, "that has led us to reverse the established custom of Bush Conservatory as regards scholarships. I have been much interested in hearing many applicants for the master school who show great talent, but are lacking in sufficient preparation."

"In granting these scholarships—there are thirty free and fifty partial scholarships which have been given by all the artist teachers and many of the associate instructors—we are assisting in developing a tremendous reservoir of American talent, which in course of time will be ready for the requirements of the master school. These scholarships will be awarded to talented pupils of all grades of advancement."

Examinations for both partial and free scholarships in all departments will be held as follows: Piano—Wednesday, September 5, at 10 a. m.; voice—Thursday, September 6, at 10 a. m.; violin—Friday, September 7, at 10 a. m.; opera—Friday, September 7, at 2 p. m., and expression, Friday, September 7, at 10 a. m.

BUSH CONSERVATORY RECITALS.

Pupils of Otakar Sevcik and Charles W. Clark were heard in recital at the Bush Conservatory on July 27. Avner Rakov, Orvin Sales and Beulah Marty were the violinists representing the famous Sevcik, and Martha Bergman and Neel Ensen were the exponents of the well known Charles W. Clark vocal methods.

On July 30, an entire program was presented by Otakar Sevcik students. Kenneth Fiske, Margaret Conrad, Beulah Ladon, Agnes Knoflickova, Sylvan Kirsner and Florence Hood proved the excellence of the training received under the great violin master.

Jan Chiapusso, member of the Bush Conservatory faculty, gave another recital in the summer series on Tuesday evening, July 31, when he played a program made up of Chopin, Albeniz, Granados and Liszt selections.

ARTHUR BURTON STUDIO ACTIVITIES.

Mrs. O. E. Weaver, contralto, pupil of Arthur Burton, sang on Tuesday and Friday afternoons of this week at Lyon & Healy Hall. Mrs. Weaver won much success in selections by Handel, Secchi and Rogers.

Having finished a successful summer vocal course, Arthur Burton, the widely known teacher, left this week for Minocqua (Wis.), where he and Mrs. Burton will spend the month of August. The Burton studio will be re-opened on September 5.

KLIBANSKY A VISITOR HERE.

Sergei Klibansky, the well known New York vocal teacher, who has just held a master class at the Cornish School of Music of Seattle (Wash.) and also in Memphis (Tenn.), was a visitor at this office this week on his way back East. Mr. Klibansky is one of the most popular visitors this office greets annually. His charming personality, a fine sense of humor, were again much in evidence, and one regretted that his stay in Chicago was only that of a passing bird. If ever he comes to the Windy City to give a master class, he is sure of a big success. He is well and favorably known here and this office would welcome his engagement by one of the big schools.

THE STULTS ON THE COAST.

Mr. and Mrs. Walter Allen Stults are now enjoying a well earned vacation in California. Mr. Stults sent the MUSICAL COURIER the following message from the Steamship Yale, on which he went from San Francisco to Los Angeles: "We are enroute from San Francisco to Los Angeles, as a part of a very fine trip."

CHICAGO PHILHARMONIC CONSERVATORY OF MUSIC.

Several of Chicago's best known teachers have joined hands and are about to launch a new school, which will be (Continued on Page 39).

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SUCCESSFUL TEACHERS

By Rene Devries

There are musicians who believe in luck, others who believe in efficiency. It is a very common utterance in the musical world, that of accusing a teacher, who has many pupils and who charges a high fee, to have been fortunate in securing fine talent. Teachers who are successful, and thus famous, have not reached the top without hard work. There are teachers who never read a musical paper, even though they may subscribe, unless something is written about them. They are not interested in what is going on in the musical world and they do not realize that that very ignorance is one of the reasons they do not progress. They often give an excuse for not reading a paper that they are too busy, yet, ask all the big artists and teachers if they read musical papers! They answer in the affirmative and even quote articles that have appeared in those papers. They keep in touch with events that are taking place in the musical world and thus are ready to answer any inquiry they may receive from their pupils. They are live teachers and find time to know what their competitors are doing in the way of publicity. They progress and often increase their fee.

The teacher who is satisfied with himself, who does not read, gets into a rut. He received three dollars a lesson before the war and does not get any more today, and should he try to raise his prices, his students would leave him and go to another teacher, perhaps no more competent, but certainly better known. The unsuccessful teacher always blames fate or luck, and complains bitterly about a situation that he himself has created. "Pulls and intrigues are at the bottom of that teacher's success," they say, instead of giving the man credit for what he has accomplished through hard work. The busiest teachers are those who have time for recreation as well as for enlightenment and the teacher who says "Today is my busy day" is seldom very much occupied. He is like the barber who advertised "Tomorrow we shave free of charge," but tomorrow never came.

Teachers who are envious of others should try to copy those who have made names for themselves in this musical world. They would find out that those teachers are up on nearly every topic of the day in addition to music. If a new book comes out and has a run, they will read it, not only for their own satisfaction, but also to be able to answer intelligently a demand from a pupil. They are up to date, and up also go their prices. There are successful teachers who even take the time to read the advertisements that appear in the musical papers. They want to see if their own advertisement tells the story as well as does that of a competitor, and the time taken in this manner is never wasted.

A big financier once said to the writer "I have always five minutes to listen to a proposition. If it is a good one, I give it more thought and more time; if I am not interested, I dismiss it quickly, but I never reject a thing without hearing something about it." Successful doctors, lawyers, business men, financiers are men who read a great deal. Some have college educations, others are self-educated, but they are all readers and very seldom will you find one of them who does not know something pertaining to art. How then is it possible that so many musicians know so little of what happens in their own profession. Many have had a very good education; they have studied here and abroad, but live in the past instead of the present. Once a musician told this reporter that he met Leo Delibes on the boulevard in Paris, and said to him: "What's the matter with you of late? You don't write any more. Is your muse dead?" That musician did not know at the time that Delibes had passed away in 1891 and to this reporter that musician always appeared as a fool to whom God had given a voice and no brain.

Musicians, and especially teachers who teach music, should keep informed as to the names of new artists, new composers, and should know the history of music of today as well as they may know that of yesterday. "Foreigners are the only ones who can charge big prices in America," said another teacher recently. That teacher probably is not aware of the fact that at least five Americans who are teaching voice get more money for their lessons than any foreigner now living in America. That teacher's ignorance is due to the fact that he finds satisfaction within himself, that he does not read musical papers, has not seen the advertisements of those teachers and still believes that foreigners get more money for their work than Americans.

This article is the result of a conversation held recently with a teacher who was so busy that he had not even time to read the daily papers, far less a musical paper. That teacher, by the way, had at one time a certain vogue, but year after year less and less is known of him, and if some day he goes into complete oblivion he will owe that lack of interest to himself. He has allowed other teachers to pass him while he stood still. Busy he may be, giving lessons at six dollars an hour, when he could command perhaps three times as much today and he is not better off than he was years ago. He never advertised; his pupils advertise him, so he said. He never reads the musical papers as he is not interested in what others do, so he said, and today the only thing he can say is, "Will you tell me how such and such is getting forty dollars an hour?" This article answers the inquiry.

Max L. Swarthout for Los Angeles

Max L. Swarthout, secretary of the Music Teachers' National Association, and for the past nine years director of Millikin Conservatory of Music, Decatur, Ill., has accepted the position of professor of piano in the School of Music, University of Southern California at Los Angeles. His work in this institution will commence with the opening of the fall term of the university in September.

Owing to the fact that his new location will be so far from the usual seat of proceedings in the Music Teachers' National Association, most of the membership in this organization comes from the Central and Eastern States and its annual meetings are almost always held in this section of the country. Mr. Swarthout has resigned the secretaryship, which position he has held since the last annual meeting of the M. T. N. A. in New York City in December, 1922.

Donald M. Swarthout, brother of Max L., who has been associated with him in musical matters for the past seventeen years, has been appointed to the secretary's position by

the executive committee of the M. T. N. A. and will take up the work at once. D. M. Swarthout has been associate director at Millikin Conservatory of Music, Decatur, Ill., for the past nine years. He has recently been elected Dean of the College of Fine Arts at the University of Kansas, Lawrence, Kan., the position formerly occupied by Harold Butler, who leaves it to assume a similar position at the University of Syracuse. Mr. Swarthout will begin his work in Lawrence in September.

Both of these gentlemen have been actively associated with the M. T. N. A. for the past eight or ten years and both are known as musicians of unusual ability. Under their leadership Millikin Conservatory at Decatur has gained recognition throughout the country as one of the leading schools of music, its standards and equipment comparing favorably with any of the best known conservatories of music in the United States. Particularly noteworthy have been the annual music festivals held in this central city of Illinois, under the supervision of these two men, the Decatur Oratorio Choir of more than three hundred voices, with imported soloists and orchestras under the direction of Donald Swarthout, having attained standards and results of the highest excellence.

Prior to the coming of these two musicians to Millikin they were associated in the Schools of Music of the Oxford College for Women, Oxford, Ohio (1905-11) and the Illinois Woman's College at Jacksonville, Illinois (1911-14), leaving each of these institutions with an enviable record of musical achievements.

Tadeusz Iarecki Honored

According to an announcement recently received in America, Tadeusz Iarecki, Polish composer and resident of New York City, has been elected laureate of the Polish Academy of Science, his string quartet, op. 21, published in America last fall, having been crowned by the Academy on the best work of art presented in Poland during the year ending last month. There is a stipend accompanying the distinction of 259,000 marks, which amounts at the present low rate of exchange to about \$1.50. Before the war this prize was equal to over \$1,000 (5,000 crowns). The Polish Acad-



emy consists of representatives from the nation's universities and institutions, and foreign men of letters and science from Paris and Vienna.

The string quartet mentioned was awarded a prize of \$1,000 a few years ago by an American jury, including Frederick Stock and Ossip Gabrilowitsch. Iarecki is at present director of the Chamber Ensemble of New York, under the management of Perle Eddy, formerly associated with the Wolfsohn Bureau.

Earle Laros Returns from Motor Trip

Earle Laros has just returned from a motor and camping trip through the Poconos, the month of July having been filled with interesting and invigorating days for the pianist. Mr. Laros is a believer in allotting a short period each year to total abstinence from musical activities. During this real vacation period Mr. Laros neither practiced, thought of music or heard any. He believes that after a rest from one's profession the progress and inspiration afterward is manifold. There is no better stimulus to further work than a complete change.

Mr. Laros is busy at the present time preparing next season's programs. Among his coming engagements will be a number of appearances with the New York Symphony, when he will play the Rachmaninoff C minor concerto. New York, Chicago and Philadelphia recitals are also on the list.

Vittorio Trevisan Secured by Chicago

Vittorio Trevisan has been signed up by the Chicago Civic Opera Company for the coming season. This announcement will be received with much satisfaction by the opera-goers in Chicago and elsewhere, as Trevisan's performances with the company have always been of the highest order, and as a baritone buffo he stands in a class by himself for the originality and mastery with which he acts the roles entrusted to him.

Ruth Ecton Returning to America

Ruth Ecton, American soprano, who left for Europe in the early spring, spending her entire time in rest and recreation in several European countries, returns on the S. S. Homeric. Miss Ecton, who will be heard in concert in New York next January, expects a busy season.

Lecture Recital on Ravel at Seymour School

A lecture recital was given by Dr. Alfred J. Swan, on Ravel and His Place in French Music of Today, at the Seymour School of Musical Re-Education, on July 27.

Paul Bernard to Tour Next Season

Paul Bernard, a young Russian-American violinist who created an excellent impression at his New York debut in Aeolian Hall, November 16, 1922, and later gave a second recital in the same hall on March 19, 1923, is another disciple of the Auer studio whose artistic work has enchanted Metro-



PAUL BERNARD

politan concert audiences. He contemplates making a concert tour of the leading cities of the United States and Canada during the season of 1923-24.

The young man was born in a Russian village, Bobrusk, in a province known as Minsk, October 25, 1902. His father, who was an amateur musician but who was compelled by necessity to work as a tailor, left Russia for America where he hoped to better his condition. Little Paul was but five years old when he landed in New York, where he attended school regularly and enjoyed the privileges of other foreign-born and American children.

When Mischa Elman visited this country for the first time (Paul Bernard was then nine years old), the elder Bernard took his little son to hear the first recital, which aroused a longing in the lad to play the violin. This was rewarded by his father purchasing a violin, and although well able to instruct his son in the rudiments of the art, his time did not permit such sacrifice, as he was obliged to toil from morning until night in his tiny tailor shop. In consequence, Paul was placed in an East Side Conservatory, where instruction could be had for the nominal sum of twenty-five cents for two lessons.

The little boy, delighted with this opportunity, worked with a zealous desire to outclass others, oftentimes practicing four hours a day, and succeeded so well that the necessity arose to procure better teachers from time to time. This continued for years. Meanwhile the elder Bernard attained recognition for his own excellent work, his ability having brought him to a high place as designer of women's wear at Gidding's, which position he recently gave up to launch his own business. This being an opportunity never dreamed of by either the elder or junior Bernard, Paul was enabled to procure still better tuition.

Improvement was now so marked that several of his teachers admitted the boy's talent and ability had reached a point beyond their help and so advised his studying with Professor Auer.

In 1918 Mischa Levitzki heard Paul Bernard play, and being greatly impressed by the young violinist's performance, secured for him a hearing with Leopold Auer. Paul was at once accepted and personally taught by the great master, a privilege extended to very few. Professor Auer took Paul with him on his vacation that season to Lake George in order that nothing should disturb the continuity of the boy's artistic advancement, and, in the fall, Paul Bernard was awarded a scholarship at the Chicago Musical College, where Leopold Auer conducted a master class.

Paul Bernard continued study under Professor Auer until his debut, November 16, 1922, sponsored by his illustrious teacher, which elicited much favorable comment from the local press.

Carl Rosa Opera Company Purchased

H. B. Phillips, an Irishman, who has been a resident of London for ten years and who, with a partner named Courtneidge, ran a successful opera season at the Shaftesbury Theatre in 1915, has bought in the Royal Carl Rosa Opera Company, the famous old English company which has been on the market for some weeks, ever since it went into voluntary liquidation.

Mr. Phillips, who founded the Phillips Opera Company, expects to continue the Carl Rosa Company under its old name. It will have a season both in London and in the English provinces beginning this month.

Aileen Brenon Engaged

Mrs. Algernon St. John Brenon, of New York, announces the engagement of her daughter, Aileen, to Thomas Craven. Miss Brenon is the daughter of the late Algernon St. John Brenon, the well known music critic and litterateur. Mr. Craven has just published his first novel, Paint, and is a frequent contributor to the Dial and the New Republic and other periodicals. The wedding will take place at the Cathedral on August 25.

Arthur Kraft Vacationing in Michigan

Arthur Kraft, tenor soloist at St. Bartholomew's Church, New York, is on his vacation, having completed the season with a recital at Oxford, Ohio. Mr. Kraft is at the summer home of his brother in Waterville, Mich.

Squires St. Louis Symphony Soloist

On December 2, Marjorie Squires, the contralto, will be soloist with the St. Louis Symphony Orchestra in that city. There will be several appearances en route to and returning from this engagement.



MARIO CHAMLEE AT VIENNA.

A small company of Americans snapped at the stage door of the Vienna Volksoper on the occasion of Mr. Chamlee's successful appearances at that house. Right to left: Mr. Chamlee; Emanuel List, bass of the Volksoper; Harry Schurmann, the Volksoper's American Wagner tenor; Otokar Bartik, Mr. Chamlee's manager, and Mrs. Bartik. (Photo by Paul Beckert, the MUSICAL COURIER's Vienna correspondent.)



ESTHER DALE,

soprano, as she appeared at Chautauqua, N. Y., in a recital of Eighteenth Century Songs. Miss Dale was soprano soloist with the New York Symphony Orchestra at Chautauqua during July, and besides individual appearances with the orchestra did the solo work in the oratorios given.



ALMA SIMPSON

in Canada, where she spends part of her summer at Banff in the Canadian Rockies, busy preparing new songs for her coming season.



QUEENA MARIO AND HER PET STAG.

This photograph of the soprano of the Metropolitan Opera Company was taken on the shores of Lake George.



EMILIO A. ROXAS,

the well known New York vocal teacher, together with his wife and children, photographed on board the S. S. Taormina on July 17 just before sailing for Europe. Mr. Roxas will visit friends in Milan and other Italian cities and return to New York about September 15.



IN SALZBURG.

Lilli Lehmann with her pupil, Emmy Krueger (in white) and an American friend. Miss Krueger will come to America next season under the management of M. H. Hanson.



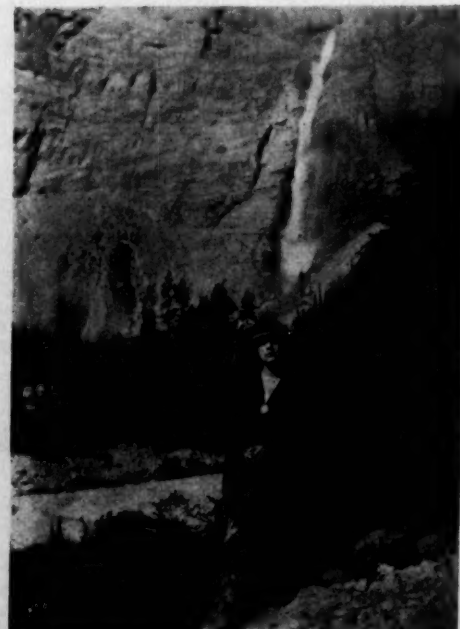
READY FOR A DIP.

Anna Case at the American Yacht Club at Rye, N. Y.



TWO TENORS AND A CONDUCTOR.

Crossing on the S. S. Pittsburgh were George Meader, the Metropolitan Opera tenor (right), Paul Eysler, assistant conductor of the same organization (center), and Ernest Davis, American concert and operatic tenor.



MILDRED BRYARS.

American contralto, vacationing in the West at Takakway Falls, Field, B. C.



PROMINENT FIGURES IN FIRST MUSIC CLINIC HELD IN AMERICA

by the Minnesota Music Teachers' Association at their annual convention at the University Building, Minneapolis, Minn., June 21. Yeatman Griffith (left), who conducted the vocal clinic the opening day of the convention, and Leopold Auer, who conducted the violin clinic the second day. The success of the convention was unprecedented, and to Minnesota belongs the honor of initiating what is bound to become an important factor at every music convention in the country. Joseph Lherinne, who conducted the piano clinic, was not present when the accompanying photograph was taken. (Photo by Lee Bros.)



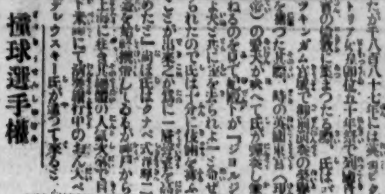
PERCY RECTOR STEPHENS

and James Whittaker, teacher of Italian on his staff, caught with the camera at the Blackstone, Chicago.



IN COPENHAGEN—

Arnold Schoenberg (left), Marya Freund, the Polish soprano, and Paul Klenau.



WHAT KYOTO THOUGHT OF GODOWSKY.

The peculiar looking thing above is from the Kyoto (Japan) Sun of November 24, 1922. The MUSICAL COURIER has had it examined carefully from every angle by its Japanese expert, who reports that he has discovered the following sentences: "Illustrious Honorable Godowsky tickled ivories here last evening to great content, peace, happiness, edification and education of Honorable Kyotians. Today palm salve much demanded here owing to soreness of honorable hands from clapping to excessiveness after each ticklement of ivories. Honorable Godowsky certainly most tickleome gentleman of piano yet presented for Kyoto. (Signed) Tic Kello." The MUSICAL COURIER is informed by "Honorable" Godowsky that Honorable Tic Kello is one of his favorite critics.



CARL D. KINSEY.

business manager of the Chicago Musical College, went abroad two weeks ago on the S. S. Paris. Visiting the French capital first, he is making a round trip to Milan, Vienna, Munich and Berlin. Among other things Mr. Kinsey will have an eye out for some valuable faculty additions for his school.



GRACE WELSH.

the popular young Chicago pianist, has just completed a very busy season and has left for her home town in Iowa for a well earned rest. Besides teaching at the American Conservatory, Chicago, Miss Welch has filled a number of engagements and is looking forward to a well booked season beginning in September.



OTTO G. T. STRAUB.

engaged to teach theoretical department at the Boston Conservatory, is highly qualified for that important post. His musical education began at the Stuttgart Conservatory and was continued at Berlin High School for Music, where he studied composition with Juon and Humperdinck and piano with Reessler; Berlin University, with Kretschmar and Friedlander; Stuttgart High School for Music, piano under Max Pauer and composition with Joseph Haas, followed by a two years' course as master pupil of Dr. Hans Pfitzner in composition and conducting at the Berlin Academy of Arts. Mr. Straub has composed many works, mostly chamber music. His cello sonata was performed at the Tonkuenstlerfest of the Allg. Deutscher Musik Verein in 1921.



THE OLIVER DIT- SON "BOSS"

This is C. A. Woodman, general manager of the Oliver Ditson Company, snapped at the annual outing of the Get-Together Club of that organization, held on the beautiful grounds of the Farm and Trade School, Thompson's Island, Boston Harbor, on June 30. There was a splendid program of games and a great dinner. The Ditson organization does not keep all its fun for itself, but invites its fellow publishers to participate. This year's list included, besides the Ditson House, Charles W. Homeyer & Co., Walter Jacobs, Arthur P. Schmidt Co., B. F. Wood Music Co., and John Worley Co.

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REVIEWS AND NEW MUSIC

Books

(D. Appleton & Co., New York)

The Art of the Prima Donna

By Frederick K. Martens

Frederick H. Martens called upon no less than twenty different prima donnas. As he says in his introduction, each one of them "in a direct, informal manner tells what she did to achieve her abiding success on the operatic and concert stage. Each explains her processes of practical vocal training and artistic study; each discloses the secrets of the work which has made her name a musical household word."

Anybody who wants to learn these secrets cannot do better than to read what Mr. Martens has written in his finished, business-like style. The book has a picture of each one of the prima donnas mentioned, who are Bori, Braslau, Calvé, Case, Easton, Farrar, Galli-Curci, Garrison, Greville, Hempel, Homer, Ivogun, Jeritza, Miura, Onegin, Ponselle, Raisa, Rethberg, Schumann Heink and Verlet.

(G. Schirmer, Inc., New York)

Song-Writing and Song-Making

By Lucien G. Chaffin

Lucien G. Chaffin's book on Song-Writing and Song-Making is very quiet and conservative. It is full of sound advice and suggestions. Perhaps the last chapter but one, in which he shatters the delusion that thousands of dollars are regularly made out of song writing, is the most useful in the book. One hopes it may discourage a lot of amateurs who perhaps are thinking of taking it up—song writing, not the book.

J.

Teaching Material—Piano

(Breitkopf & Härtel, New York)

Chopin Studies

Edited by Ignaz Friedman

In four volumes, Breitkopf & Härtel send us the twenty-four studies of Chopin in op. 10 and op. 25, and the three studies without opus number, especially composed for the *Méthode des Méthodes* de Moscheles et Fétis. The editor is Ignaz Friedman. There may be a pianist in the world who knows more about how Chopin should and may be played than Friedman; but if so, there are few. He is a musician to his finger tips and his knowledge of the works of Chopin is profound, however his interpretations of them may vary from time to time as the spirit moves him. Each study has a paragraph or two of introduction in German, French and English—most idiomatic English at that; and all the footnotes are also printed in the three languages. At the same time, there is no overloading of the volumes with explanations. Friedman's avowed purpose is to explain these and give indications for their performance in the light of modern piano art. The edition is invaluable for the student of today.

H. O. O.

(Bote & Bock, Berlin)

The Virgin's Slumber Song

By Max Reger

This little piece, Reger's op. 76, No. 52, is published in Danish, English, French, German, Italian and Russian; it comes in three keys, and may be had with accompaniment of lute, organ with violin or cello obbligato, orchestra in two keys, as a duet, for three-voiced women's chorus, mixed chorus, for piano solo, violin and piano, small orchestra and full orchestra. The music is decorated on the cover with a large reproduction of the Madonna and Child by Botticelli.

It is a simple little piece, pretty, trivial, just like a thousand others by composers of far less renown than Reger, except for the uncalled-for modulations that Reger music is never without. It is the sort of music that might well become popular, and is nearer to being real music than much of the same composer's work.

F. P.

(G. Schirmer, Inc., New York)

Within the Walls of China

By Katherine Allan Lively

In this column last week, issue of August 2, *Within the Walls of China*, a Chinese episode for the piano, was incorrectly listed under the caption of Piano Music for Early Grades. As was stated last week Katherine Allan Lively is from Houston, Texas, and enjoys an enviable reputation as a teacher-composer. The composition was inspired by witnessing a performance of Richard Barthelmess in *Broken Blossoms*, a Griffith feature film produced two years ago and today considered one of the most artistic and beautiful ever shown. The composer had an occasion to meet the film star here in New York shortly afterwards and so impressed was Barthelmess that he arranged for the composition to be used as a prologue to his film and much of it was used in the musical score.

The composition is not easy and therefore we hasten to correct our mistake. It has much originality and should prove most interesting for those in search of new salon music. Published last February and is now in its third edition. Used as a prologue to Constance Talmadge's *East is West*.

(Carl Fischer, New York)

Liszt Transcriptions

By Alexander Siloti

Pianists will be grateful to the house of Fischer for offering these transcriptions by the noted virtuoso, a pupil of Liszt, who, in making these Liszt transcriptions, submitted his work to the master and received his hearty approval. It may be assumed, therefore, that the transcriptions of other composers' works would also have been approved and commended.

Mr. Siloti has selected the following works for publication in the present set: Bach—Organ Prelude in E minor, Gigue from the piano suite in B flat major, Fantasia in C minor; Liadoff—Four Russian Folk Songs; Liszt—Benediction de Dieu dans la Solitude, Il Penseroso, Au Bord d'une Source, St. Francois de Paule Marchant sur les Flots.

In an editorial note prefacing the Bach Fantasia, Mr. Siloti says: "It has been questioned by critically inclined musicians and pedagogues whether or not I was justified

in strengthening the setting of this Fantasia with octaves, instead of leaving it in its original form (single notes in each hand). My purpose in presenting such a changed version may be briefly explained as follows: Whenever the music for a cembalo (for which this composition was originally written) was marked forte, the player would press down the pedal, which produced the given note three times as strong (two octaves). Hence, even in strengthening each hand in the octave, I did not achieve the sonority desired by Bach."

Of Liszt's *Benediction de Dieu*, Mr. Siloti says that it has been revised and abridged. In the *Au Bord d'une Source*, he gives both versions, the original and his revision, and says in a prefatory note that his chief object in the revision "is to aid towards a more correct interpretation. I am of the opinion that most of my colleagues, as well as concert players in general, treat *Au bord d'une source* as if *Au bord d'une mer agitée*, which, in the first place, is contrary to the author's own interpretation, and secondly does not agree with either the title of the piece, its tempo, or the meaning of its motto." Other details of the revision are fully given, so that the player knows exactly what has been done and why, and can judge for himself of its expediency. St. Francois is treated in like manner. Il Penseroso carries on the inside cover an excellent reproduction of Michelangelo's monument to Lorenzo de Medici, of which the music is descriptive.

Such work as this carries out the Liszt tradition in a splendid way, and the more we have of it the better. It is a far cry from these dignified and scholarly transcriptions and revisions to the barbarous "arrangements" some noted pianists have permitted themselves.

Piano Selections

First Grade

(Century Music Publishing Co., New York)

DANCE POLONAISE. A mazurka by G. Martin.
ELIZABETH WALTZ. Also by G. Martin. Both of these belong to a set of twenty-four very easy pieces for very small hands. Published separately, carefully phrased and fingered. Another feature is the extra large notes which all kiddies like.

(G. Schirmer, Inc., New York)

THE BIRTHDAY PARTY. Five little piano pieces in the first grade by A. Louis Scarmolin. Published as one collection. The titles are *Ding Dong Bell*, *Merrily We Sing a Song*, *Many Happy Returns*, *The Birthday Cake*, and *We Had a Lovely Party*.

(Century Music Publishing Co., New York)

LITTLE RONDO. By G. Martin. Belonging to a set of twelve very easy pieces with extra large notes.

PRETTY BUTTERFLIES. By M. Greenwald. Belonging to a set of six easy pieces without octaves, called *The Children's Delight*.

FERNANDO AND ETHELINDA. Two numbers of a set of six pieces, *The Happy Six*. Treble clef in both hands, and published with extra large notes.

SNOWBIRD. A march for first grade, by Franz Schiller.

DREAMING. Nocturne, by R. Lichner.
THE LITTLE FLATTERER. Scherzo, by F. Mack.
AUTUMN FLOWER. A waltz by M. Streabog.

Second Grade

(G. Schirmer, Inc., New York)

THREE PIECES FOR THE PIANOFORTE. By Hannah Smith. The titles are: *Humoresque*, *Valsette* and *Feux Follets*. Published separately. These are carefully worked out as to fingering, melody and phrasing. This composer always composes carefully for children and has contributed many excellent studies for the early grades.

(The Century Music Publishing Co., New York)

PLAY TIME. A set of six easy teaching pieces by H. Reed. The selections, published separately, are: *At the Ball Game* (march), *At the Circus* (galop), *The Pony Ride* (waltz), *Dancing on the Lawn* (caprice), *Chasing the Squirrels* (schottische), and *Dreaming of School* (a song without words). A very good set for teachers looking for standard pieces.

(G. Schirmer, Inc., New York)

PRELUDE FOR THE PIANO. By Albert von Doenhoff. Second grade teaching piece with considerable variety in its treatment.

M. J.

The Boices at Lake Kampeska

Mr. and Mrs. Henry S. Boice left recently for South Dakota, and will spend their vacation at beautiful Lake Kampeska. While away Mrs. Boice, who is a well known vocal instructor of New York, will visit some of her pupils and also do some teaching.

New Strickland Songs Grow Popular

Two recent songs by Lily Strickland, that promise in time to rival the popularity of her *Lindy Lu*, are *Dreamin' Time*, sung successfully by Mary Carey Stine, and *Morning on ze Bayou*, used by Ethelynde Smith on all her programs this year.

OBITUARY

Eduard Hausner

Eduard Hausner, the celebrated clarinetist of international prominence, died recently in Glashenbach near Salzburg.

Charles A. Kaiser

Charles A. Kaiser, composer and tenor, died in Atlantic City, N. J., on July 31, after an illness of one week. Mr. Kaiser was well known in New York and its vicinity, having been tenor soloist at St. Patrick's Cathedral for fifteen years and a director of singing in the public schools of Greenpoint. He was vitally interested in the production of grand opera in English, and was a member of the Bohemian Club and the Choir Directors' Association. He is survived by his widow, a brother and a sister. Funeral services were held from his late residence at Whitestone, L. I.

SUMMER NOTES

KRIENS SUMMERING IN HOLLAND AND GERMANY.

Christiaan Kriens is spending the summer in Holland and Germany. In a note to a member of the *MUSICAL COURIER* staff, Mr. Kriens says: "Every time I go to Europe I like it less. Three hundred years back; no progress, no baths, no comforts; nobody makes money, yet all is very expensive, many times more expensive than in America. Truly America is God's country." He will return the beginning of September.

CAROLINE MEHAN IN CANADA.

Mrs. John Dennis Mehan (Caroline Mehan) is touring to Quebec, Canada, with friends, following the redecoration, etc., of her studios in Carnegie Hall, New York. She expects to be absent a month, traveling as the spirit moves. After her trip she will go west on a professional trip, before taking up teaching duties about September 10.

KLIBANSKY IN SEATTLE.

After finishing his successful master class season in Memphis, Tenn., Sergei Klibansky went to Seattle, Wash., where he has a similar class for the third successive summer. He was scheduled to remain there until August 2, sailing August 8 for Munich, where he will also hold a master class for singers.

RUBY GERARD GOES TO EUROPE.

Ruby Gerard, the violinist (Mrs. deLaet), left July 28 on the S. S. Caronia for an indefinite stay in Europe, first visiting Sir Frederic and Lady Lewis, then Sir James and Lady Wilcocks in England. She expects to play in London and elsewhere.

THE DICKINSONS IN SPAIN AND PORTUGAL.

A postcard from Dr. Clarence Dickinson says that he and his wife are in Portugal, where they have discovered many lovely spots, with prehistoric city walls and gates of cyclopean size, the marvel of the land, old cloisters, beautiful old organ cases, with avenues of palms, all practically overhanging the Mediterranean Sea.

GRETA TORPADIE PRAISED.

Paul Rosenfeld, the musical essayist, paid high tribute to the art of Greta Torpadie recently in *The Dial*, as follows: "Greta Torpadie has long been known to us as a very charming and sympathetic young artist. On the night of February 4, she began to assume in our eyes the stature of a genuinely great one. Her comprehension of Schönberg's rapid and multicolored moods; the sureness and freshness and beauty with which she delivered the music assigned to the speaker, was an expression of the sort one does not easily forget. Diction, tone color, appearance—they were appropriate all. Here at last is a fiedler singer leaving little to be desired."

Marina Campanari Under Johnston Management

Marina Campanari, coloratura soprano, daughter of the internationally famed baritone, Giuseppe Campanari, who spent the past two years in Italy where she sang with great success in leading opera houses, has returned to New York.



Mishkin Studio photo.

MARINA CAMPANARI

Miss Campanari, who is under the exclusive management of R. E. Johnston, will be heard during the seasons 1923-24 and 1924-25 in concert in New York and on tour.

In conversation with a *MUSICAL COURIER* representative, Miss Campanari said: "I went to Italy primarily to appear in opera because of the greater opportunities existing there. Despite the upset artistic conditions throughout Italy, I got a chance to make my debut at the Teatro Eretanio in Vicenza, where I sang Gilda in Rigoletto, which role was gone through with but three hours' advance notice and without rehearsal."

Her success being instantaneous, offers from other Italian impresarios followed in rapid succession. She sang in Padua, Monza, Marostica, Pieve, Trieste, and finally was heard at the Teatro Carcano in Milan. At the conclusion of that season she was engaged to sing at the revival of Mozart's *Magic Flute*, which had not been performed in Milan for 107 years. This performance was under the direction of Arturo Toscanini. Miss Campanari expressed surprise at the few symphonic and artist concerts given in Italy. She is a staunch admirer of Toscanini and approves of his suc-

cessful method of training Italian audiences, making them occupy their seats at the beginning of the opera and not permitting anybody to leave until the close of the performance.

Marina Campanari is a native of Boston, Mass., and enjoys the distinction of having received her entire vocal training in America, and this exclusively from her illustrious father.

RUFFO'S 1924 SPRING SEASON

Twenty-two Operatic Appearances Scheduled for South America

Titta Ruffo, the eminent baritone of the Metropolitan Opera Company, will have an unusually interesting season next year. For one of Mr. Ruffo's international reputation, it would seem unbelievable that any future season would be out of the ordinary for him for the simple reason that for



Photo © Mishkin

TITTA RUFFO

years he has sung in all parts of the world. While singing in Havana last April with the San Carlo Opera Company, Mr. Ruffo received many tempting offers for additional engagements. But owing to the fact that he had made previous plans for his summer and fall, these propositions were held over and agreed upon for the coming year. These operatic appearances were offered by Bracale for South America, who cabled him an offer of \$4,000 a performance. This was for operatic appearances in San Juan, Porto Rico, and Caracas, and Mr. Bracale was most desirous of having the baritone fill these dates immediately after the Havana Opera season. When the impresario found it impossible to engage Ruffo, he made him a similar offer for the coming spring, with an additional twenty-two performances in Colombia, Peru, and other Latin-American countries.

This South American contract will take place immediately after Mr. Ruffo fills his engagement at the Metropolitan Opera House, at the end of next January. Bracale's offer seems nothing short of sensational. A translation of Mr. Bracale's cablegram sent to Mr. Ruffo while in Havana follows: "Offer you after Havana nine performances, three San Juan, Porto Rico, six Caracas, \$4,000 a performance, last two paid immediately. Will make repertory according to your selection. Salutations. (Signed) BRACALE." The second cablegram read: "I am willing to accept your offer starting San Juan after Holy Week next year. After Caracas cable me if you would accept twenty-two other performances same price for Colombia and Peru. Accepting everything I would give end of January New York four performances with advance payments. If only Porto Rico, Caracas I would give at the same time only two performances. I guarantee the trip. The climate is very good. If you care to can make the trip in nine hours from Barranquilla to Bogota. Salutations. (Signed) BRACALE."

De Horvath "An Artist of Unusual Charm"

The following notice appeared recently in the Oklahoma City Times regarding Cecile de Horvath's recital in Oklahoma City:

Cecile de Horvath, pianist, was enthusiastically received. Possessor of a pleasing personality and a winning manner. Mme. de Horvath is an artist of unusual charm. Her interpretations are marked by an individual style and a touch of exquisite beauty, to which is added a complete understanding of tone shading.

Elle Danse by Friedman was one of the most pleasing of the well chosen program: Bach-Saint-Saëns' gavotte and the Wedding March and Dance of the Elves from *Midsommer Night's Dream* (Mendels-

ohn-Liszt), together with Viennese Waltzes by Zoltan de Horvath being particularly charming numbers. The lovely Chopin sonata in B minor and Heartsease from *Grandmother's Garden* (Mrs. H. H. A. Beach) received their full share of appreciation, as did Hark, Hark, the Lark by Schubert-Liszt. Mme. de Horvath responded with several encores.

GOLDMAN BAND CONCERTS

The Goldman Band, under its genial conductor, Edwin Franko Goldman, has attained a popularity which beggars description. At every concert Mr. Goldman has been greeted with outbursts of applause. His stirring compositions have become so popular that the audiences often sing or whistle them on their way to and from the concerts.

A Son to Mr. and Mrs. Stojowski

Master Ignace Louis Stojowski is bound to be a lucky boy, having been born on Friday, July 13, as the third son of Sigismond Stojowski, the composer-pianist, and Mrs. Louisa Morales-Macedo, his wife and former pupil, whom Mr. Stojowski is fond of calling his "other South American star," the first one being admittedly Guiomar Novaes. It is little known that Mrs. Stojowski is a brilliant pianist. Baby Ignace is named for Paderewski, who will be his godfather.

Althouse-Middleton Combination in Madison

Paul Althouse and Arthur Middleton have been booked for still another joint recital, this one in Madison, Wis., at the Parkway Theater on November 28, directly after their appearance in Galesburg, Ill., on November 26.

French Soprano in Demand

Gladice Morisson, the interpreter of French period songs in costume, has been secured to give a recital at the State College in Pullman, Washington.

Pauline WATSON

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ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, September; Wichita, Kansas, October.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

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CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 223 N. Fifth St., Mayfield, Ky.; Summer Classes—Bowling Green, Ky.; Cincinnati, Ohio; Long Beach, Calif.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes, July and August.

HARRIET BACON MacDONALD, 625 Orchestra Bldg., Chicago; Aug. 6; Dallas, Texas, Sept. 12.

MRS. WESLEY PORTER MASON, 5011 North Street, Dallas, Texas; Fall class starting Sept. 3rd.

LAURA JONES RAWLINSON, 61 North 16th St., Portland, Ore.; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 311 W. 95th St., New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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ON SIGHT READING

By Romualdo Sapio

[The Musical Courier heartily endorses every word Mr. Sapio writes in this article. Altogether too much of the music study in America is superficial. It was an astonishing experience to put a manuscript before a young American singer, well known in the concert field and a member of one of the largest operatic organizations in the world, and to discover that he could not read a perfectly simple song at sight.—The Editor.]

BASIC defects in early training always stand in the way of progress in study, and often are the cause of total collapse. Looking at the enormous amount of effort put forth in this country for musical education, one cannot but remain amazed at the light, careless way in which, in most cases, the student begins his or her musical training. If he is to become a pianist or a violinist, he is immediately given an instrument to practice upon, or if he is to be a singer, vocal exercises are started on the very first day, regardless of the fact that he has not had any previous elementary musical instruction. To appreciate fully the fallacy of such proceeding, let us imagine for a moment the case of a young schoolboy assigned to a class of dictation and composition, before he has learned to spell, to read and to write. Everybody would laugh at such absurdity. But in musical study a similar proceeding is deemed perfectly logical. The greatest drawback that confronts all teachers, especially vocal teachers, is the lack of elementary musical instruction among the majority of their pupils. They begin playing or singing before knowing the notes; they have no idea of theory nor of time. Still less of intervals.

NEED OF PREPARATION.

In European conservatories the student is taught all these things before he starts any study on an instrument or on his own voice, but here, even at the best, music reading is started only together with vocal or instrumental study. I say at the best, for very often such study is not undertaken at all, and the student is left to guess as best he can. Teacher and pupil wrestle all the time with the exasperating difficulties created by an absurd situation. Loss of time, of temper, and a great retard in musical progress are the inevitable consequences of it.

A whole year at least should be devoted to elementary theory and reading before any instrumental or vocal practice is attempted. This may seem a long delay, but is in reality a great time saver, for progress in the following years is much more rapid. This preparatory course serves also as an infallible test of the student's aptitude for musical work of a serious character. There is nothing more conclusive than the study of sight reading in testing how talented the would-be musician is in the way of rhythm and general fitness. Only those who come successfully through this trial should embrace music as a career.

LACK OF FOUNDATION.

How many bitter disappointments could thus be avoided! The number of young singers endowed by nature with beautiful voices but who never rise above mediocrity, is much larger than believed. The reason for it is the lack of those essential basic qualifications which are a *sine qua non*. Those who take up music as an accomplishment or a diversion would probably find the method too severe for their limited and modest aims. Perhaps it is, although, should they have the courage to follow it, they would be amply rewarded later. Their enjoyment and possibilities would be greatly enhanced.

There are several methods of musical sight-reading. The two best known and more widely taught are the old solfeggio, in which the Latin names of the seven notes: Do-Re-Mi-Fa-Sol-La-Si are used, and the different tonalities are considered with their intervals always in relation to the signature; the other method is the so-called movable Do. In the latter only one tonality is considered; that of Do (C). By moving the Do up or down the staff the intervals of the different tonalities are found to correspond, irrespective of pitch. Opinions on the merit of the two systems are much divided. The pros and cons in both of them are numerous, and to analyze them in full would far exceed the limits of this article. I will content myself with expressing my own opinion, which is in favor of the old system, namely: the solfeggio, as taught in all the conservatories and music schools of Europe. The Paris-Galin-Cheve method of sight reading was an improvement on the movable Do system. It was launched some years ago with formidable support by its advocates, but its failure to supersede the old solfeggio was a great proof of the latter's superiority.

MOVABLE DO USED HERE.

The movable Do method is taught generally in this country in public schools and conservatories, with few exceptions, chief among them, the National Conservatory of Music of America, which introduced and adopted the solfeggio system in 1885 in New York. It is claimed that the movable Do is easier, which may be true for simple elementary reading, but there its advantage ends. Its main defects are: the lack of rational construction, the blind artificiality of its working, more than all, the total absence of tonal relation with the key. The reader reads all the time in one key, and does not develop the sense of tonality or pitch. The true musician, after a little while, invariably discards that way of reading music. It would be better to discard it from the start, and learn to read in the good old way, by intervals in the different tonalities.

This digression has made me wander away too far from the subject. I return to it and will say that if all those who study music with the object of making it their profession could for a moment realize what difficulties will confront them, especially the vocalists, if they are not good sight readers, they would gladly devote all their spare time to becoming proficient in this qualification. But, alas; for so many among them the truth looms up only too late in the wake of humiliation and disappointment.

Two recent cases in point have come under my personal observation. A young lady with an unusually pure soprano voice succeeded, after many trials, in securing a church position. The organist was delighted. He felt that he had at last found the voice he wanted. But at the first rehearsal he discovered to his dismay that she was a very poor reader, and simply had to ask her to resign. Another young singer with a voice of exceptional worth and advanced vocal training, on the strength of the good impression created at audition, was engaged to join a leading operatic

organization. All went well until her lack of musicianship became too apparent and too troublesome. The engagement was short lived. The ambitious young artist had to quit, and her dreams of glory were, for the time being, shattered to pieces. These cases are more frequent than it is generally known. The victims, instead of recognizing their shortcomings and setting to work to overcome them, prefer to attribute their failure to lack of chance or some other imaginary cause.

All would-be professional musicians should be warned in time and persuaded to learn to read music first of all, be it by solfeggio, movable Do or any other way. Any method will be better than no method at all. Let us have a course in sight reading and elementary theory precede the practice of voice or instrument. A great stumbling block will be thus removed from the thorny path of the teacher and the student, a better generation of musicians will be the result, perhaps smaller in number, but, viewed from a certain angle, wouldn't this also be a decided advantage?

Mme. Sherwood-Newkirk on Motor Trip

On August 1, after a very strenuous ten weeks of teaching her summer vocal class, Lillian Sherwood-Newkirk left by automobile with Dr. Newkirk for the Adirondack camp of Judge Gott, of New York, whose daughter has studied with Mme. Newkirk for a number of years and has a lovely soprano voice. They will be guests for a fortnight, from there motoring to the Newkirk camp in the Maine woods, near Moosehead Lake, where they will remain until September 15. This season has been the busiest in some years, a number of her pupils singing throughout the country, several very successfully by radio. Mme. Newkirk will resume work at her New York studio, 1425 Broadway, on September 29.

Ora Hyde Under Friedberg Management

Ora Hyde has made arrangements to be under the exclusive management of Annie Friedberg for all her concert appearances next season. She is an artist pupil of Yeatman Griffith, and possesses a beautiful lyric dramatic soprano voice. Miss Hyde hails from Minnesota.

Celia Schiller at Lake Champlain

Celia Schiller, pianist of the Trio Classique, is spending her vacation at Long Point Camp, Lake Champlain, N. Y. Miss Schiller states that the trio will have an exceedingly busy 1923-24 season, the first concert to take place at Nyack, N. Y., October 1.

Middleton to Sing in Albany

Arthur Middleton will appear in recital for the Monday Musical Club, of Albany, N. Y., on April 24 next, thus adding to the long list of engagements already announced for him for the new season.

Elly Ney in New York Recital

Elly Ney, heard recently as soloist at the Stadium concerts, will give a series of New York recitals next season, the first one being scheduled for November 7 at Aeolian Hall.

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NEW COMPLICATIONS IN BERLIN'S OPERA DISPUTE

A Dozen and a Half Operettas at Once—Claire Dux Welcomed Home

Berlin, July 17.—As announced in the MUSICAL COURIER of June 7, the Prussian Legislature decided May 15, that the Volksoper was entitled to occupy the reconstructed Kroll Theater at the expiration of its lease on the Theater des Westens, in September, 1924. The conflict between the Volksoper and the Volksbühne for possession of the building was proceeding with great energy displayed by each side, when, in the heat of this conflict, the Staatsoper (upon which the Volksbühne had been leaning for support) stepped in and, with much influence at its command, planned to take over the Kroll Theater for its own and the Volksbühne's mutual use. In fact, as already noted in this paper, the Staatsoper's scheme was looked upon as a fait-accomplis. This was all very well until the ruling of the legislature apparently blew it asunder.

The decision of this august body, however, seems to have been one with reservations, inasmuch as the latest reports announce the appointment of a committee to find a suitable home for the Volksoper after September, 1924. Besides this it is now planned to eventually merge the Volksoper and the Volksbühne and thus put an end to all competition. This after all, if it can be judiciously effected, will be the most logical solution of the knotty problem since four opera companies in Berlin would be too many. But who gains the most and the soonest by these arrangements? The Staatsoper, with the silent Schillings at the helm!

It is a well known fact that the Staatsoper must sooner or later undergo alterations which will require at least a whole season. The stage is inadequate in many respects and must be modernized. Where will it hold its performances during the period of rebuilding? In the Kroll Theater, of course, which by that time will be quite completed. So it looks as if the fait-accomplis will materialize after all.

THE OPERETTA PLAGUE.

The last Berlin letter mentioned the extremely unseasonable weather being experienced here. Overcoats were still being worn on July 4. The severe heat wave experienced in sections of the United States about that time seems, together with the thousands of tourists, to have been inspired with a desire for a trip to Europe. In any event it has wandered this way and Berlin is now experiencing one of the severest hot spells in its history. The heat, however, doesn't seem to dampen the spirits of the operetta producers, even though it does perceptibly dampen their brows. At the present writing there are no less than seventeen operettas running here. Well up among the leaders is Sweet Susie, and The Pretty Rival, already mentioned in the MUSICAL COURIER. The latter, by Hans Linné, well known in California, is said to be the first operetta written by an American to be produced in Berlin. It very appropriately celebrated its 100th performance on the fourth of July. Sweet Susie has recently acquired the services of the dancer Lucy Kieselhausen and with this added attraction is now more popular than ever.

The Deutsche Opernhaus is offering the Favorite of the Czarina, a "grand operetta," with music by Robert Winterberg. This work was cleverly staged, the first act showing a reception at the court of the Empress Catherine being especially impressive. While the music met with favorable comment from most of the press it had little attraction for this reviewer. It is too much of a mixture. Not good enough for opera and not clever enough for first class operetta. The composer distributed letters to the press explaining that a colleague had "borrowed" some of his tunes from an earlier work which later had become hits. He complains that another borrowed a melody from the present work. Were I a composer I confess that there is nothing in the score which would tempt me to plagiarize.

It was different, however, at the premiere of the eighteenth of these works in the Theater am Nollendorfsplatz, June 14. My friend the Valet is the title of this comedy, with music by Walter Schütt. This music, while not extraordinary, is certainly tuneful. It is not a piece with one "hit" but rather one with a succession of clever, catchy melodies which always please. Add to this a text humorous all the way through and one gets the ideal musical comedy. Several Americans were heard to remark that with a troupe of the unsurpassable American girls in the leading roles and chorus, My Friend the Valet would "go over" big in the States. Hans Linné conducted the premiere.

CLAIRE DUX WELCOMED HOME.

An audience which filled all available seating and standing space and, judging by the atmosphere, most of the breathing space as well, greeted Claire Dux in the Philharmonie when she appeared here for the first time since her return from America. The ovation accorded her was nothing less than sensational, the huge assemblage showering her with both applause and floral tribute. In a group of Schubert songs she revealed her deep musical feeling and in a number of coloratura selections she displayed a notable technical equipment. Had there not been a slight tendency to "sing to the gallery" as it were, her art would have been even more enjoyable. Bruno Seidler Winkler, who on this occasion was an accompanist par excellence, added much to the evening's enjoyment.

A. Q.

What Rosing Will Do in Rochester

Vladimir Rosing, director of the new operatic department of the Eastman School of Music of the University of Rochester, has authorized the following statement, of wide interest in view of the importance of the undertaking which is to be made in Rochester under his direction:

"I have long cherished an ideal, which is to see perfection in operatic performance—perfection as nearly as we mortals may hope to achieve it.

"In some ways opera is the most complete musical art, because it combines so many arts into one: the orchestral art, the vocal art, the art of movement, the art of dramatic action, of ensemble, of costume, scenic art, choral art. Harmonize these and blend them perfectly—sound, color, form—and you have the most complete artistic achievement. And it should be of wide popular appeal. Opera presented in such a perfection of harmony as I suggest should satisfy a general public because it makes appeal to so many senses.

"Naturally such operatic production is extremely complicated; it makes demand for much preliminary study and work by both artists and director. One principal fault with opera as it is produced in America and on the Continent is that the production lacks the dramatic sense. Most operatic singers are chosen for their voices; there are exceptions like Chaliapin, Farrar, Jeritza, and a few others, but the majority of opera singers are bad actors, some of them in performance verging on the ridiculous. I include singers who are cast in minor roles and also the chorus, whose members are not able to act while on the stage, who do not look like the people they represent, who suddenly fill the stage like a flock of sheep, stand like statues and retire in the same perfunctory fashion.

"DRAMA SET TO MUSIC."

"Many opera directors do not seem to realize that opera is drama set to music and that the only justification of opera lies in perfect dramatization. The performer who essays any part, large or small, and every member of the chorus, too, should be histrionically right; should be suited to his or her part vocally, physically, in movement, in dress. This ensemble exactness and suitability constitute the goal which we desire to reach here in the Eastman School of Music. We set this ideal to be reached as far as is possible and we propose to work to produce a more perfect ensemble, a more perfect combination and blending of all the arts which compose opera, so that opera in performance may become more nearly a living thing, a replica of life.

"I am a strong advocate of a national opera for every country, sung in the language of its people. Therefore, although I am a Russian, it was early agreed in my discussions of this project with Mr. Eastman that whatever development we achieve here shall not be international in character, but American. So we shall give the twelve scholarships which we are offering to American singers only.

AN IMPORTANT ART DEVELOPMENT.

"Here is something which I wish to put clearly before young American singers. I appeal to them not to look upon coming to this training as just coming to school. We are setting out to lay a foundation on which we hope to upbuild an important American art development and on

which we hope to establish an American art company for the production of opera." Since our view of opera production differs from that commonly adopted, I wish to gather a company of young artistic singers who will work with me theoretically and practically for a period of two years, during which time we shall strive to attain dramatic ability for operatic action, to make an ensemble as perfect as possible, after which time, should a company be formed, those who have worked with me will become leading members of it. Intelligent understanding of our purpose and sympathetic ambition to contribute to its accomplishment are qualifications I should welcome in those who come to work in this operatic studio.

"I wish to express my deep appreciation of Mr. Eastman's vision of possibilities and extraordinary understanding of this projected work in all its details; of his great desire to be of efficient aid in making musical development a popular movement, appealing to masses of people and becoming to them what music really is—a major necessity in complete living, not a luxury.

"I have been asked whether I shall abandon my recital career. This I shall not do wholly, but I have curtailed my recital tour to two months this year. Another personal matter: For years I have looked with admiration on America and have often thought of becoming a citizen of the United States. I am about to take out my first papers with a view to becoming a citizen of the country in which I am to labor in behalf of operatic art."

Frieda Klink Finishes Season with Goldman Band

On July 23, Frieda Klink, contralto, finished her season as soloist with the Goldman Band Concerts in Central Park, New York. In all, the artist made six appearances, three in June and three in July, including a performance of Rossini's Stabat Mater on June 16. Among the selections the singer gave were the Verdi aria, O Don Fatale from Don Carlos, a group of characteristic American songs on a patriotic and popular program, the Habanera from Carmen, and other numbers, with many encores due to the unusual success she achieved on her every appearance.

On July 26, she appeared in a concert for the benefit of blind children at the New Monterey Hotel, Asbury Park, N. J., under the auspices of the Monmouth Coast Branch of the International Sunshine Society. The artist's program included operatic arias, an English group and the Bach-Gounod Ave Maria with violin obbligato. The affair was an artistic and social success, and a very considerable sum was raised for the charity.

Grainger Returning to America

Percy Grainger, who has spent the entire year in Europe, will soon return to our shores where a very busy concert season awaits him. This past year Mr. Grainger has been occupied with many interesting duties; first was his splendid concert tour, when he gave fifty-nine concerts within four months, and then he also spent several weeks collecting folk songs, about eighty in all. This spring, after his concert tour, he went to Frankfurt, Germany, and with his friend, Frederic Delius, spent much time composing and arranging compositions for publication. Before leaving he arranged several of his major compositions, published on the Continent. For the past few weeks Mr. Grainger has been in Norway and Denmark. He is sailing for America from Christiania on the S. S. Stavangerford on August 10.

Leginska in Munich

On July 23, Ethel Leginska, the pianist, left London for Munich, Germany, where she intends to remain five weeks, working at her many programs for next winter and also doing some conducting. Half a dozen of her pupils have been with her in Europe this summer and will return with the artist in the early autumn.

Charles A. Sink in Alaska

Mr. and Mrs. Charles A. Sink are having a delightful vacation this summer, having toured from Ann Arbor, Mich., to Mexico and up the Pacific to Alaska. Mr. Sink is secretary of the University School of Music and business manager of the Ann Arbor Festival and the Choral Union Series of Concerts.

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MUSIC AND PUBLIC EDUCATION

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Director of Music in the Public Schools of New York City

THE CO-ORDINATION OF CIVIC MUSIC FORCES

W. Otto Miessner, President of the Music Supervisors' National Conference, Speaks Interestingly Before the National Federation of Music Clubs

[The following article by W. Otto Miessner, president of the Music Supervisors' National Conference, is significant in several respects. First, it brings forcibly to those most interested in the propaganda for music, the particular side of music in relation to the school system. Secondly, it offers many suggestions to the favored few for outlets of energy. There are many ways in which people generally would help the cause of music if they only knew how.—The Editor.]

Birds of prey do not sing; neither are they gregarious. Each lives for itself alone and can hope to maintain life only while in full possession of its powers to pursue its prey or to escape its enemy.

Man is a gregarious animal. He cannot live for himself alone. He can hope to exist only in an organized society which Herbert Spencer calls, "a social organism." This society, of which he forms a part, may be prosperous or destitute, cultured or barbarous, happy or miserable, as its parts function harmoniously or clash discordantly.

The greatest desire of man is undoubtedly the pursuit of happiness. But to achieve this state he must be in harmony, not only with himself and his fellow-man, but also he must be in tune with the Infinite.

MISERY BEFALLS PEOPLE OUT OF TUNE.

We have only to turn our eyes toward Europe to see the misery that befalls a people out of tune with themselves, with their fellowmen and with their God. Greed, lust, selfishness, intolerance, envy, hatred—these are the negative and evil forces that destroy nations, that cause society to disintegrate, that set back civilization a thousand years. The history of Europe today but repeats the history of the fall of Rome.

How may we escape this cataclysm that seems about to engulf the world? Only by attuning ourselves with the positive forces of unselfishness, sympathy, tolerance and brotherly love. By living with one another in mutual understanding, in mutual respect for the contribution of each to the common good; by giving service without stint or measure; by co-ordination of purpose and co-operation of effort.

LOVE OF BEAUTIFUL BROAD AS MANKIND.

Elbert Hubbard once defined art as "Man's Joy in His Work." Certainly the love of the beautiful is as broad as mankind. Scholar and savage alike are subject to its influence. A Newton hears the higher vibrations, the music of the spheres; the savage, the deep, sonorous rumble of the waterfall.

Because music speaks a common language it is the most universal of all the arts. It is the language of the emotions—the highest expression of the positive forces, the vibrations of harmony, sympathy and love. No man can truly sing with hate in his heart. Nay—birds of prey do not sing.

Because music is best fitted to express these finer feelings, it is the most social of all the arts. It is our privilege as teachers and as musical missionaries to bring the gospel of music to all people; for a people that have music in their hearts will love each other—and in loving each other and in serving each other they will find happiness.

Take, for example, the smallest social group, the home! Find a home where music abides, and you will discover a home that is harmonious, a happy family. Music requires harmony, and where harmony prevails, discord takes to the tall timber. The family circle is in danger of disintegration; the automobile is a centrifugal force; it has made nomads of us all. Music is a centripetal force that binds the family ties closer.

MUSIC THE HANDMAIDEN OF RELIGION.

Music has often been called the handmaiden of religion. Music has such a large part in religious worship because it unifies and blends its devotees into a single mass of one accord and purpose. Music vibration is in close harmony with the vibrations of infinity.

Some skeptic may ask, "If this be true why is there often much discord among musicians?" The answer is that musical instruments get out of tune, and then they no longer make sweet music. Instruments are subject to physical laws; human beings are subject to both physical and spiritual laws; when we break these laws we suffer the penalties.

Many have reminded us that Germany held bold claims to culture, particularly to musical culture, yet she has plunged the world into an abyss of despair. However, it was their misguided rulers and militaristic leaders, not the German people, that made war. One dissonant chord may mar the symphony. It is the exception that proves the rule, in the realm of science, of art, of morals.

In some States, music is prescribed by law for the treatment of the insane; again, we find it used in hospitals, to heal the sick; in prisons, to inspire morale; in industries, as a recreation. We have still much to learn about the vibrations of music, of color and of electricity. It is certain, however, that music is a positive, vibratory force that heals the body, quickens the mind and inspires the soul.

Despite its manifold ministrations, music, by a peculiar paradox, has been the last of the arts and sciences to be accepted by our educators and philosophers as worthy of equal rank with other subjects in our school curricula.

It is an interesting commentary that the barriers of tradition have yielded to modern science only within the past fifty years. Although music has made tremendous advances within the past decade, there is still room for progress, when we remember that more than half of our American schools are still without any trace of organized musical activity.

This condition has just been disclosed by the returns from a questionnaire sent out by the Bureau of Education at Washington. The questionnaire was prepared by the Educational Council of the Music Supervisors' National Conference and the returns were tabulated by its members. We cannot be proud of the fact that more than half of

our American children are still denied the musical heritage that is theirs by divine right.

Has your music supervisor the caliber, the personality, the musical authority to direct your civic musical activities, to co-ordinate your civic musical forces? Do you pay a salary sufficient to sustain a capable, self-respecting director of music? Are your school officials co-operating, or are they obstructing? Are your grade teachers qualified to carry on daily music instruction in the absence of the supervisor? Are the teachers training institutions giving adequate instruction in music to grade teachers and courses for the preparation of music supervisors? All of these questions you can help us to solve.

School music needs, not only your encouragement, but your active co-operation and help. School music needs the stimulus of a musical environment which you can help to provide.

The capacity for musical expression is determined largely by the opportunities there are for receiving stimuli. We reflect that which we have experienced through the sense of seeing, hearing and feeling. Our expressions, then, are the results of these impressions, concentrated in the crucible of our environment and fused by the white heat of our individual personalities.

NEED MORE EXPOSURE TO GOOD MUSIC.

Our schools need less of didactic treatment and more exposure to good music. More children's concerts are needed. Your church choirs, choral societies, bands and orchestras should prepare special programs for school children. Your local artists should play and sing for them in the schools, they should take part in the public performances of school music organizations.

You can bring your visiting artists to the schools with special matinee performances. You can help to provide the schools with musical equipment for the study of music appreciation. You must take an active interest in the school curriculum. You can insist that music shall have its rightful place in the education of your children.

With such co-operation from you, and with favorable conditions or musical development, the schools will give back to you better, happier pupils; graduate into your community a higher type of citizenry; a social group pervaded by the spirit of harmony and co-operation.

It seems highly desirable that the musical forces of a community should be co-ordinated in plan and purpose, under the leadership of a civic musical director. The school is the embryonic community that is training children to become a part of the larger community. Your music supervisor must be big enough to co-ordinate this work of the school with the needs of the community.

Your choirs, your choral societies, your orchestras, and bands, your music clubs need the trained product of the school if music is to take an increasingly larger part in your community life. It should, indeed, be the goal of the school to furnish its quota of music recruits to the civic musical forces as it supplies apprentices to the trades and professions.

America is hungry for music. We spend \$700,000,000 to appease this soul-hunger. It is said that less than half of our homes have any music. Ten millions of dollars, sixty-one tons of nickels, are put annually into the coin-operated mechanical pianos in our cheap restaurants to hear cheap music. More popular concerts are needed in winter, more park concerts are needed in summer. You can be instrumental in co-ordinating your musical forces to the end that all of the people may hear better music and more of it.

Percy Rector Stephens Awards Scholarship

According to announcements concerning scholarships at the summer session of Percy Rector Stephens' teaching in Chicago, a pupil of a Stephens teacher was chosen through competitive hearings. The winner of the scholarship is Thomas Dewey, bass baritone, pupil of William Wheeler, University School of Music, Ann Arbor, Mich., who is also a pupil of Percy Rector Stephens. Similar scholarships will be held at each summer session.

May Korb Studying with Sembrich

May Korb's last concert appearance for the summer was on July 12 at the New York University with the Quartet Ensemble. The audience was enthusiastic and she had to repeat Gounod's Ave Maria, with violin, organ and cello obbligato, besides giving encores. Miss Korb is now at Lake George preparing programs with Mme. Sembrich.

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LOS ANGELES SAVES PENNIES FOR THE HOLLYWOOD BOWL

Douglas Fairbanks, Jr., Sponsors Children's Concert—Ingrid Arnsen Appears as Soloist

Los Angeles, Cal., July 22.—There is a growing enthusiasm about the orchestral concerts at the Hollywood Bowl, under the directorship of Emil Oberhofer. The interest of the general public seems to exceed that of last year. The financing of the Bowl is daily becoming more and more a community matter. The general admission pays the current expenses, the debt on the Bowl itself is being rapidly met by penny contributions placed in bowls which are there for the purpose. It is becoming a custom with many to save all of their pennies for the purpose.

INGRID ARNSEN SOLOIST AT SIXTH CONCERT.

The sixth concert, July 19, was one of the most successful yet given. The chief number was the MacDowell suite, op. 42, in four movements: In a Haunted Forest, Summer Idyl, In October, and The Dance of the Nymphs. The soloist of the evening was Ingrid Arnsen, soprano, who gave Leoncavallo's Ballatella from I Pagliacci and responded to an encore. The orchestra also played the overture to Mozart's Magic Flute, the Largo from Dvorak's New World Symphony and Les Preludes, by Liszt. Mrs. Carter gave a talk in behalf of a series of children's concerts and the financial aid was immediately forthcoming. One concert has already been given under the sponsorship of Douglas Fairbanks, Jr.

PROGRAM ON SYMPHONY NIGHT.

Symphony night was observed at the seventh concert at which Mr. Oberhofer conducted the March from the Lenore Symphony, by Raff; the Beethoven fifth; the second rhapsody, by Liszt, and the Entrance of the Gods into Valhalla, from Rheingold.

SUMMER CHAMBER MUSIC.

On July 19 the Los Angeles Trio gave the third of a summer series of concerts at the University of Southern California in Millsap Hall. The program consisted of two trios, the Mendelssohn D minor and Cesar Franck's first composition, trio in F sharp minor. The middle group on the program consisted of a solo by each member of the trio. May McDonald Hope, founder, played Chopin's scherzo in B flat minor brilliantly. Ilya Bronson's rendition of Dvorak's rondo was extremely pleasing, as was also the Preludium and Allegro by Pugnani-Kreisler, played by the violinist, Galmor Luboviski. The whole program showed undoubted artistry.

BIG PAGEANT UNDER WAY.

President Von Kleinsmid of the University of Southern California is also president of a "Wayfarer" association which has been formed for the purpose of producing the musical pageant of Americanism and Christianity. Sixty-five thousand dollars has already been subscribed by business men and rehearsals are already under way. It will be performed during one week, possibly longer, and will employ a chorus of 4,000 people and an additional cast of 3,000 (1,000 of whom are already rehearsing twice a week under the direction of William Tyroler). This pageant originated in Columbus, Ohio, where it was a great success. It was played five weeks in Madison Square Garden, New York, in 1920 and since then in Seattle, Wash. B. L. H.

John Steel in San Francisco

After singing for four weeks in Los Angeles, at Loew's State Theater, John Steel has gone to San Francisco to

fulfill a similar engagement at the Loew Warfield. Mr. Steel has been one of the principal features in the experiment tried out by the Loew Metro Company. His voice is of that quality that appeals to his audiences and reports say that they would keep him singing indefinitely if it were within their power. He is featuring Victor Herbert's newest song, A Kiss in the Dark, and Openshaw's ballad, Love Sends a Little Gift of Roses. These are the two songs which have perhaps been used by more artists in the various large theaters than any other two belonging to the same class.

SAN FRANCISCO NOTES

San Francisco, Cal., July 25.—Four times a day the Granada Theater is filled to its capacity by people who are eager to hear John Steel, American tenor, who, assisted by Charles Wakefield Cadman, is appearing there throughout the week. Mr. Steel's voice is of agreeable quality.

With Mrs. William Henry Banks as the president, the Pacific Musical Society will enter its fourteenth year of activity. The object of this society is to endeavor to assist its members to improve themselves musically. Some splendid attainments are expected for next year as Mrs. Banks is a musician of unusual merit and has won a fine reputation as a pianist. Albert Elkus, the eminent American composer whose symphonic works are finding rightful places on many programs, is a resident of this city and has been appointed manager of the Thursday evening concerts. The press and program department is conducted by Mrs. Frederick G. Canny; audition, Roxana Weihe; house and musical instruments, Lulu J. Blumberg; reception, Mrs. Frederick C. Crowe; publicity, Mrs. Albert G. Lang; junior auxiliary, Mrs. William Ritter.

Uda Waldrop, the municipal organist of San Francisco, has accepted an offer from the First Congregational Church to become its organist and choir director. Mr. Waldrop's many years of affiliation with various churches, St. Luke's being the last served, has enabled him to compile many interesting scores of ecclesiastical music. The members of the First Congregational Church may be prepared to hear some excellent new programs rendered in the manner which has earned for Mr. Waldrop his fine reputation.

Florence Stern, unusually gifted young violinist and former pupil of Sigmund Anker, who has been studying in New York with Leopold Auer, appeared recently with the Philharmonic Orchestra in Berlin, Germany, and made quite an impression.

Anna Louise David, harpist, has arrived in San Francisco and will summer here. This will be Miss David's third summer in California and she will once again be heard in concerts and recitals. A large class of young harpists have awaited her arrival and Miss David is most eager to continue where she left off with them last season. Her professional activities in the West are in the capable hands of Alice Seckels.

Stella Raymond Vought presented Lucile White, violinist, and John Ribbe, pianist, in joint recital in the Fitzgerald Memorial Church before a large and enthusiastic audience.

Mr. and Mrs. George Kruger gave their fourth piano recital this season at their studio in Sea Cliff, presenting a number of excellent pupils. Mr. and Mrs. Kruger have been attaining fine results and have several young pianists appearing in public with credit.

Estelle Carpenter, a prominent member of the National Educational Association and Director of Music in the public schools of San Francisco, was hostess at a dinner and reception given in honor of the famous Aloha Trio of Hawaii. This affair brought together many of this city's most prominent musicians, literary men and women and

people of the social world to enjoy Miss Carpenter's hospitality and the musical program which was rendered.

The board of governors of the Musical Association of San Francisco announces that the thirteenth season of the San Francisco Symphony Orchestra will open October 19, in the Curran Theater. Alfred Hertz, the conductor, is summering abroad, searching for novelties and new works. Music lovers may anticipate some extremely interesting programs. C. H. A.

When a Song Is a Natural Success

When is a song a natural success? And what does one mean by a natural success? The answer is, briefly: a song that arrives on the market unannounced, unheralded, and one by one singers of all classes and descriptions begin to sing it because they like to sing it, and then the orchestras take it up and play it because it is either good dance music or their audiences love to hear it. The reproducing and disc record companies recognize the possibilities in such a song and they make a record of it, and little by little it goes until the demand is astonishing and almost unbelievable.

Specially is this strange to those whose business it is to introduce and force selections on the market on the long suffering public. This is what is called a natural success. There are very few songs in this day and time that can be classed under this heading, for the competition is so keen and there are so many good and indifferent songs published today, indiscriminately distributed, that it is almost impossible to discover such a rare and perfect product as a natural success.

Among this select few is a little ballad brought over from England about two years ago, written by Haydn Wood. Today it has been used in practically every big picture house in the United States, where they specialize in musical presentation. Thousands of artists are singing it on all kinds of programs, and there is hardly a dance orchestra in the country that has not its own special arrangement. This is what we term a natural success.

Harriet Foster Pupil Sings for Radio

Mary Cassel, one of Harriet Foster's artist pupils, sang for the radio at the Bamberger Station, WOR at Newark, N. J., on July 16. Her numbers were the Voce di Primavera, by Strauss; Lindy Lou, Strickland; The Little Damsel, Novello; an old Swedish folk song, When I Was Seventeen, and Roger's At Parting. Following the concert, many complimentary reports were received at the station. On August 4, at 2:30 and 3:00, Anne Gunschel, another Foster pupil, sang over the same radio.

Mrs. Foster left on the first of the month for a visit to Westhampton, L. I., after which she will spend some time in Cleveland, Ohio.

Another Gray-Lhevinne Success

On July 20 Mme. Gray-Lhevinne held a delighted audience with one of her novel programs at Indiana (Pa.) State Normal. The concert brought many a smile of appreciation from the large assemblage as she gave the recital in her delightfully fascinating manner which "finds a smile in the classics," as the Indiana Evening Gazette of June 27 said. "It was an evening to be remembered for thorough enjoyment and pleasure, an opportunity of hearing an artist who presented a gracious appearance and who played for her listeners never letting her audience get away from her, using intimate little talks preceding each number."

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ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page).

Burlington, Vt., August 1.—The third annual concert by the New York String Quartet at the University of Vermont Summer School drew a large audience to the university gymnasium. The program included the Beethoven quartet, C minor, op. 18, no. 4; Meditation on an old Bohemian Choral (Suk), scherzo from quartet, op. 30 (Tschaiakowsky) and Dvorak's quartet F major, op. 96. Extra numbers were added—The Mill (Raff) and Orientale (Cui). The quartet members are, as usual, spending the summer at Oak Lodge—the summer estate of Mr. and Mrs. Ralph Pulitzer, founders of the quartet.

Marcel Dupré has been engaged by the rector of St. Paul's Church, the Rev. George L. Richardson, to give his second organ recital at the church next January.

The concert given by the University of Vermont's Summer School Music and Dramatic Club consisted of vocal numbers by Lois Bartlett, Ruth White, Mabelle Gray, and Dorothy Lawrence Bosworth (Harry Teelyea furnishing a violin obligato for the latter); piano numbers by Evelyn Wagner; reading by Harold Putney, and quartet numbers by Harry Teelyea, violinist; Glenn Aiken, cellist; William Walker, violist, and Harlie Wilson, pianist. A. W. D.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Cumberland, Md., July 31.—The J. William Hunt Concert Course announces the following attractions for the season of 1923-24: The San Carlo Grand Opera Company, Rachmaninoff, Mabel Garrison, Cleveland Orchestra, Renato Zanelli and Helen Yorke in joint concert, and Frieda Hempel. Season tickets are being offered at prices ranging from \$5 to \$15, plus war tax. The concerts are given at the Strand Theater. Among the artists which have been presented by this local manager are Galli-Curci, Heifetz, Alda, Charles Hackett, Farrar, McCormack, Zanelli, Fittzu, Hempel, Cadman, Myra Hess and the New York Philharmonic Orchestra. These concerts attract people from points fifty miles distant and have made Cumberland the musical center of a wide territory embracing parts of three states—Maryland, Pennsylvania and West Virginia. B. M.

Los Angeles, Cal.—(See Music on the Pacific Slope).

Northampton, Mass., August 3.—The twenty-fourth annual session of the Northampton Institute of Music Pedagogy closed with the graduation of thirty-three students. Ralph L. Baldwin, who is dean of this summer session for teachers, expressed his happiness over its success and the high degree of music work done in all the classes. Y.

Paris, Tex., August 1.—Seventy young voices under the direction of Corinne Dargan-Brooks participated in a cantata of Life's Summer Time given at the Central Presbyterian Church, July 19.

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Duos for piano and organ were the feature of the musicale given by Corinne Dargan-Brooks and Clara Dargan, assisted by Lois Mayer, mezzo soprano, and Mrs. Frank Fuller, soprano. The ensemble numbers were Faust Fantasy, Gounod; Thais Meditation, Massenet, and Grand Aria, Demarest. Miss Dargan, who has just completed a term of study under Frank La Forge, gave several solos. Miss Mayer, an Oscar Saenger pupil, and Mrs. Fuller both delighted with their numbers. G. L.

San Diego, Cal., July 31.—Daniel A. Hirschler, who is summering in California, gave an organ recital at the Spreckels Organ Pavilion in Balboa Park on July 16. His program included such modern names as Hadley, H. J. Stewart, Ralph Kinder, and Reger. There were also things by Cui, Tschaiakowsky, and Widor. T.

San Francisco, Cal.—(See Music on the Pacific Slope).

Springfield, Ohio, July 29.—The Wittenberg School of Music held its first annual commencement June 7, at which time Bachelor of Music degrees were presented to Ruth Heyman, Bellevue, and John Thomas Williams, Springfield. An artist's diploma was presented to Willard Rhodes for advanced piano study.

Marshall Bailey, played a difficult organ program in the chapel of Wittenberg College. Mr. Bailey is an advanced organ student of F. L. Bach, director of the School of Music.

At the commencement concert, Willard Rhodes opened the program with the Saint-Saëns G minor concerto for piano. Ruth Heyman played the scherzo movement of the Litoff Concerto Symphonique. Willard Osborne and his pupil, Roy Metcalf, gave a fine reading of the Bach concerto for two violins. Lucile Hulshizer, soprano, sang Je suis Titania from Mignon with great credit. Christine Siefert played the first movement of the Saint-Saëns C minor concerto.

Lottie Allen presented her pupils in recital at her home on Center street recently.

Ruth Herbert and Gibson Carney presented their students in a piano recital at the Town Club. Those appearing were Helen and Minnie Roben, Betty Sowers, Bertha Pfeiffer, Mary Larimar, Gertrude Stein and Laura Baker.

Rhea Endler was presented in a piano recital at the Y. W. C. A. auditorium by her teacher, Norma Bauer.

Students from primary and intermediate piano classes taught by Ebbie Moyer were heard in a recital at the Y. W. C. A. auditorium.

Under the direction of Jessie Timmonds, an interesting program of old fashioned songs was given at the high school auditorium for the benefit of St. Paul Methodist Episcopal Church. All the participants wore colonial costumes. The soloists were Mrs. George Thurtell, Mrs. Charles Stahl, Norma Bauer, Mrs. William MacKenzie, Anna Marie Tennant, Ralph Patterson, Mrs. Stanley Johnson, Mrs. G. Elmer Bauer and Mr. and Mrs. Carroll McMahon.

The Osborne-Zirkle studios have been open all summer. Ralph Zirkle has had a good enrollment in his piano classes. Dorothy Hartnett has become associated with the studios as a teacher of dramatic art and aesthetic dancing. Grace Story Simmonds is teaching voice.

Eleanor Nassau, manager of the Artists Course sponsored by the Springfield Federation of Women's Clubs, has announced the course for 1923-24. Artists to appear are Lucrezia Bori, Jacques Thibaud, Levitzki, the Cleveland Orchestra, Sigrid Onegin, Arthur Middleton and Paul Althouse, and the San Carlo Grand Opera Company.

On June 30 Frances Olinger became the bride of Edward Hanford. Miss Olinger is a former pupil of G. Curci and is very active in musical and social circles in Springfield. O. C.

Vancouver, B. C., August 1.—Both graded and artist students were presented by Arthur J. Foxall in a vocal and piano recital at the First Congregational Church, July 10. A great number of appreciative listeners were assembled to enjoy the creditable performance of these young people. The pianists were Vera Hadaway, Muriel Harrison, Phyllis Fewster and Maude Hunter. Miss Fewster gave an especially pleasing performance. Most of the vocal selections

were given by artists of experience. Those appearing were R. McCoy, May Keith, Thomas McLean, Elsie Swann, R. Minton, Arthur Murphy, T. Crawford, and Audrey Mildmay. The singing of the latter was one of the features of the evening.

Sings Butterfly at Short Notice

Pauline Cornelys was called upon to sing the role of Butterfly with the De Feo Opera Company during its recent Baltimore engagement at only five days' notice—and she did



Morrell photo

PAULINE CORNELYS

it. With what success may be judged from the following notices in the Baltimore News and Baltimore American of June 30.

In the second presentation of Madame Butterfly, which the De Feo Opera Company gave last evening at Carlin's, the outstanding feature was the impersonation of the title role by Pauline Cornelys. With this exception the cast was the same as upon the previous occasion. It was the first time that Miss Cornelys has essayed the part, and it is said she familiarized herself with the role within the space of five days. If that be the case, her performance was little short of phenomenal. In any event, her characterization was remarkable for its conception and sympathetic interpretation, and her singing, admirably suited to the emotional Butterfly, was delightful throughout.

Her voice is of an exceedingly engaging and attractive quality—smooth, round and musical, the tones of which were produced without any apparent effort. Moreover, although soft, it is a powerful vocal organ which soars well above the orchestra, so that she was distinctly audible in every situation. And her intonation was unerring. Her presentation of the character was not alone artistic but also every movement was imbued with gracefulness.—W. G. O., Baltimore News, June 30.

The chief role, Cho Cho San, has been handled by the composer with appreciation for the gamut of human joy and suffering. The musical suggestion, depicting the contrast of moods, covers a varied palette. Marked tone coloring shades the part above commonplace melodic outline. The singer who was assigned this role, Pauline Cornelys, met its requirements with artistic understanding. Though diminutiveness may be a Japanese characteristic, Mme. Cornelys' imposing stature and comeliness made the presentation hold unusual physical charm. The prettiness of bodily action, the sinuous style and the expressive facial movement gave attraction that is rarely noticeable in the part. Deep attention was given the singer upon her initial presentation of the role. The mellow quality of her voice, the gentle tone which was intensified to soaring emotional expression, were applauded roundly. In a word, the musical qualification was displayed in sterling values.—Baltimore American, June 30.

Yeatman Griffith's Success in Minneapolis and Los Angeles

Yeatman Griffith's master classes in Los Angeles have been a huge success, for the New York master has been obliged to work over hours every day and even then was unable to take care of all the applicants. This success in Los Angeles was, however, no greater than that achieved in Minneapolis the latter part of June when Mr. Griffith took part in the convention of the Minnesota Music Teachers' Association. On June 21, the first of the musical clinics was held by Mr. Griffith, who, according to the Morning Tribune, "gave a brilliant exposition of his methods of vocal instruction, with the aid of a number of local singers. The foundation of this method seems the essence of simplicity, and he proved its rationality through the medium of his assistants. If the remaining two of these clinics prove as valuable in suggestion and in the concrete application of principles, all of those who attend will benefit to the extent of thousands of dollars, speaking from the material side merely. But that is not the only consideration to be taken into account; the reactions on the 500 teachers and singing students who attended yesterday are bound to be felt all through the State."

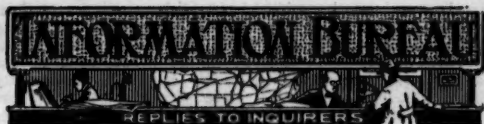
Althouse a "Tremendous Success"

According to a letter received by his managers from Paul J. Weaver, the director of music of the University of North Carolina, Chapel Hill, N. C., after Paul Althouse, the tenor, had sung there recently in recital: "Mr. Althouse's performance last night was a tremendous success. His voice is bigger and better than ever, and he is at the height of his powers. He is more artistic in interpretation and charms his audience, who responded to him more warmly than to any artist that we have ever brought here. I hope we may have him again in the near future."

On July 26 the tenor was scheduled to appear in recital at West Chester, Pa., for the summer session of the State Normal School.

Promising Young Saenger Pupil

Kathryn Newman, a young girl whose home is in Wichita, Kans., is said to possess a truly remarkable coloratura soprano voice, and Oscar Saenger, whose pupil she was in Chicago this summer, considers her a real find and predicts for her a splendid career. She will continue her studies with Mr. Saenger, coming to New York this fall.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

TAKE NOTICE!

The Information Bureau does not answer anonymous letters. As stated in the notice of the Information Bureau Service, no names are ever published; the contents of the letters are kept confidential. A letter recently received without signature contained a large number of questions, each one of which would have required considerable time to look up the answers. The service being free, it would seem that the writer should have had the courtesy to sign his or her name.

POSITION IN HOTEL ORCHESTRA.

"I am a piano teacher of several years' experience and am a graduate of the Virgil Piano Conservatory of New York. I should like to secure a position as pianist in a small orchestra at a summer resort hotel for the month of August. Can you tell me how I may obtain information in regard to such a position? Is it necessary to be a member of the Musicians' Union? Thanking you for the information that you can send me."

The Information Bureau is of the opinion that all the engagements for hotel orchestras, even in the smaller ones, are made early in the season, as early as May. In some cases young musicians will give their services for the sake of being in the country, with board and lodging provided during July and August. If the other members of an orchestra belong to the Union, you would be obliged to join it.

THE TROUBLESOME "AH."

"Some time ago you were very kind in helping me to secure a teacher in New York with whom to study and with whom I have been up to this writing, and I am more than satisfied with results. But I am desirous of asking you to assist me again if it is possible for you to do so. I am finding considerable trouble in singing 'Ah' on F going into the head register; nevertheless I can sing it above E. It is very clear in G, A and B. I have no trouble singing this F on 'Eh,' 'I' or 'E,' but when it comes to 'Ah' it goes back into the throat which naturally discourages me very much. Is there anything that you can suggest to remedy this trouble? I am a tenor."

It may be that your mind is at fault. You have apparently become, gradually, impressed with the belief that you cannot sing Ah on F, and whenever you approach that note you have the feeling you are not going to do it properly. If you could disabuse your mind of this fear, if you became so interested in your song or exercise as to forget all about how you are going to take a note, you might find it was just as easy on F as on any other note of the scale. If your throat is properly open, and you sing with ease otherwise, just ask yourself if you do not begin to dread that note when you are coming to it. An open throat should make any note perfectly easy to sing Ah, or any other vowel. It is usually those who sing with a tight closed throat that have difficulties of all sorts. Try to forget F and just sing along naturally. Your teacher will possibly explain what your trouble is. It may be you have not been singing long enough to forget yourself, that you always think exactly how your teacher told you to take each note, that you have not outgrown the student stage. If that is the case, you will find the time comes when the notes are taken correctly without thinking, almost automatically, and you lose the feeling of fear that is possibly now affecting that F. When you have mastered the technic of singing, your full attention will be occupied with expression and meaning of words carefully studied to give the most artistic rendering of the song or aria.

INSTRUCTION BOOK FOR TROMBONE.

"Upon reading a copy of your MUSICAL COURIER handed me by some unknown friend, I noticed that you give all musical information free. I am an amateur trombone player and would like very much for you to send me the name of, and the publishers of, one or two of the best trombone instruction books for bass clef. Thank you."

Carl Fischer furnishes the name of a book, Foundation for Trombone Playing, by Plotzet.

Rhapsodie Nègre Has Wide Recognition

The wide recognition accorded John Powell's Rhapsodie Nègre is not confined to America alone. When Alfredo Casella, the brilliant Italian modernist, first heard this work he wrote that "it more impressed the audience than any other piece played at Mr. Damrosch's concert. For once, it seems, a European audience heard American music of clear, immediately recognizable and stimulating American voice."

And now, in the August issue of Shadowland, Georges Enesco, Rumania's foremost violinist and composer, writes: "Already John Powell, with his remarkable Rhapsodie Nègre, has shown that an American can follow where Dvorak led. This work is not in the modern idiom, but its extraordinary thematic richness and the primitive vitality of its rhythms should be enough to convince the young moderns of the New World that they need not look to the Old for what they have in such ungarnered abundance at home."

The Rhapsodie Nègre, which was composed in 1918, has already had over fifty performances, and was chosen as the one representative American work to figure on the programs of the New York Symphony when it toured Europe in 1920.

Mme. Cahier Chosen to Open New Course

Mme. Charles Cahier has been booked to open, on October 9, a new concert series, The Celebrated Artists' Course, to be presented in Virginia during the coming season under the direction of Mrs. Benjamin Milavetz. On the 15th of the same month, Mme. Cahier will appear in New York as soloist at the special concert to be given by the Society of the Friends of Music with augmented orchestra and chorus. October 26 will mark her reappearance in recital at Peabody Conservatory, Baltimore.

Middleton Signer of Declaration of Independence?

How many patriotic Americans in perusing the Declaration of Independence have noticed among the signers of that famous historic document the name of Arthur Middleton?

Possibly not many have, but at the same time if one takes the trouble to look it up, there it is. Arthur Middleton, the American baritone? Exactly the same name of course, and one is led to believe after due investigation that the staunch patriot is none other than an illustrious forerunner of the "great American baritone," who himself represents the best type of a "man's man" and a singer who is ace high as an American.

The Whitehills Vacationing

Mr. and Mrs. Clarence Whitehill are spending the remainder of the summer at Lake Placid, N. Y. The baritone will begin his fall work at the Metropolitan early in October. He will sing Hans Sachs and Siegfried next



CLARENCE WHITEHILL.

with Albert Wolff, Mrs. Wolff, their children, and Mrs. Whitehill. The picture was taken at Sevreux, near Paris, in the garden of Mr. Wolff's home.

season, as well as his usual roles. The accompanying picture was taken at the home of Albert Wolff, of the Opera Comique, Paris, last May, when Mr. Whitehill was filling engagements abroad.

Elizabeth Bonner to Sing at Stadium

Elizabeth Bonner, who appeared in concerts this season and with the National Opera Company, has been engaged as soloist with the Philharmonic Orchestra at the Stadium Concerts in New York. Miss Bonner's tour for next season is now being booked, and she will appear frequently in recital. Some of her concerts will be joint recitals with Robert Velten, violinist.

Two September Ohio Dates for Schumann Heink

Ernestine Schumann Heink will appear in Canton, O., on September 25, and in Toledo, O., on September 28, prior to starting her regular fall concert tour in October.

Hurlbut Pupil Engaged

Mrs. James A. Force, mezzo soprano and artist-pupil of Harold Hurlbut, the New York disciple of de Reszke, has been appointed soloist of the Second Church of Christ, Scientist, Oakland, Cal.

Many Musicians at Katharine Goodson Receptions

At the two receptions given by Katharine Goodson on June 15 and 30, at her London home in St. John's Wood, at each of which there were some eighty guests, there were present a very large number of musicians, pianists especially being to the fore. Among the musicians were Leginska, Arthur Shattuck, Fanny Davies, Marie Novello, Harriet Cohen, Myra Hess, Irene Scharrer, Cyril Scott, Beatrice and Margaret Harrison, Arnold Bax, Lionel Tertis, Marjorie Hayward, Walter Kramer, Marcia Van Dresser, Albert Coates, Nikolai Sokoloff, Frank Bridge, Cedric Sharp, Edna Thomas, Norman Wilks, D'Alvarez and many others too numerous to mention. Some delightful music was given, the hostess taking part in the Mozart trio and the Brahms G minor piano quartet.

Sundelius to Appear in Montclair, N. J.

Marie Sundelius, the Metropolitan soprano, has been engaged for a concert to be held for the benefit of the Central Presbyterian Church, of Montclair, N. J., on October 29. Incidentally, the popular singer has been booked solidly by her managers from the time of her arrival from Europe in October until the Christmas holidays, when she will return to New York for a short rest before starting on tour again.

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The Young Musicians' Guild, Inc., is offering to studios, teachers and schools the free privilege of announcing their recitals in the columns of its official organ, The Young Musician. This opportunity is given as a feature service to members of the organization in assisting them to select proper teaching facilities.

Ivogun Booking for Third American Tour

Maria Ivogun's third American tour will begin about the first of the year.

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Community Service Notes

The fourth annual festival given by the combined music organizations of the West Chicago Playgrounds in Chicago, Ill., was recently heard on the Municipal Pier. The chorus of 300 children and the orchestra of 115 were made up of groups coming from six different units, namely, those from Dvorak, Eckhart, Holstein, Pulaski, Shedd and Stanford parks. About 3,000 persons heard the concert with great pleasure. L. R. Decker directed several joint choral and orchestral numbers, and L. W. Groom conducted separate choral numbers. This park group also has the first and only park boys' band in Chicago, organized by Christian F. Wiehe, president of the Board.

As a part of the music week in Elmira, N. Y., the Elmira Community Service Boys' Band gave a concert at Brand Park, under the direction of Frank E. Hauver. The choir of the Ukrainian Church, under the direction of Eugene Korolishin, also gave some varied numbers.

Community Service of Anderson, S. C., recently presented the newly organized community chorus in its inaugural concert. The chorus was directed by Francis Wheeler, music organizer from the headquarters of Community Service. It was supported by Edna Broyles, pianist, and Helen Reichard, organist. The favorite choral numbers were Massa Dear, based upon the Largo from the New World Symphony, and the Soldiers' Chorus from Faust. Mr. Wheeler added several baritone solos, and he also directed community singing by the audience. The officers of the chorus are P. W. Ellis, Mrs. C. M. McClure, Mrs. Kate Barron and J. D. Rast.

At the recent international meeting of the Kiwanis Club in Atlanta, the colored Community Service singers of Columbus, Ga., were brought to Atlanta by the Columbus Kiwanis Club to participate in the program.

In order to provide leaders for the development of community singing in Enid, Okla., a song leaders' institute was conducted by L. S. Pilcher, under the auspices of Enid Community Service. The graduates of this institute banded themselves together as the Enid Community Service Song Leaders' Club, with the following as officers: Dr. H. F. Vandever, Judge A. A. Stull and Abbie G. Detwiler. The members of the club will serve as leaders for community "sings" which are a part of the general musical program under the direction of F. A. Parkinson, music chairman.

In accordance with a plan followed by business men's groups in various cities, the Exchange Club of Glendale, Cal., has decided to adopt the boys' band which is being fostered by Glendale Community Service. The club members decided to become big brothers to the band because of its possibilities for civic progress.

Fitting celebration was made of the birthday of the city of Wabash, Ind., in a gathering under the auspices of Wabash Community Service. Each organization taking part was asked to furnish an original Wabash song, poem, speech, tableaux or other contribution. Several songs were written for the occasion. A community chorus was organized in the spring by Wabash Community Service.

Handel's Messiah served to open the new Municipal building in Parsons, Kans., as performed by the Parsons Philharmonic Society, under the auspices of Parsons Community Service. The chorus of 125 voices was conducted by Preston J. Rummel, with Mrs. L. H. Parker as accompanist. The soloists were Opal Clark, Thelma Hinds-Bollinger, Otto Booker and Reven De Jarrette. The chorus was supported by an orchestra of twenty-five players.

The Long Beach (Cal.) Choral-Oratorio Society made its final appearance of the season in one of the community sings under the auspices of Community Service. Clarence E. Krinbill directed the choral numbers and also the community "sing." Ivy Lake was the accompanist both for the chorus and for the solos by Bedford Finney, Beatrice Van Gundy and Robert Edmonds. Mary Gist, Stanley Schurr and Harold Driver, piano pupils of Mr. Krinbill, also offered solos. Josephine R. Upham was the accompanist for the community singing.

A series of inter-community programs between adjacent California cities was augmented by the concert in Glendale, Cal., under the direction of Glendale Community Service, and introducing the Long Beach Band. The expedition of the band was in charge of S. F. Du Ree, superintendent of the department of public recreation of the city of Long Beach, and executive secretary of the local Community Service. In addition to the band numbers there was community singing, under the direction of H. D. Frey, of Long Beach.

With the slogan, "Every week is music week here," a period of two weeks' concentration upon musical programs was inaugurated in San Diego, Cal., by the Community Music Association. The festival opened with a concert by the combined High School, Roosevelt and Memorial Junior High School orchestras. The concert was under the direction of Mr. and Mrs. Nino Marcelli. The new Community Music Association is directed by Wallace E. Moody, music organizer of San Diego Community Service. The drama department of San Diego Community Service recently gave a special music program at the Lincoln School under the direction of the Countess Laura de Turczynowicz. Operatic arias and songs were offered by Mrs. W. H. Raymond, Mrs. Rutherford B. Irons, Mrs. Sallie Canady Huff and Delano Cadman. Jeanne Auge was the accompanist. The Countess Turczynowicz prefaced each number with explanatory remarks.

At the recent meeting of the Michigan State Teachers' Association in Bay City, Mich., the convention enthusiastically passed a resolution endorsing the community music work of Community Service in that State in organizing community choruses, orchestras and bands and in promoting music memory contests and music weeks. In this resolution the members were urged to give support to the community music movement wherever they might have opportunity.

One feature of the recent convention of the National Association of Music Merchants in Chicago was the address on community music given by Professor Peter W. Dykema, of the University of Wisconsin, who appeared as a special musical representative of Community Service. After referring to some of the disappearing antagonisms between art and business as represented respectively by the socially minded musician and the music merchant, Mr. Dykema specified wherein both parties have interests in common and wherein each will fare better if he works with the other. He then advocated various measures for the advancement of music such as would result in better business for the merchant. The opportunities for co-operation as outlined by him covered assistance in community singing, community listening—particularly in the music memory contest—helping

local musicians through the establishing of more sheet music departments, bringing about better concerts and aiding the spread of instrumental ability among the young people.

Various groups of colored musicians appeared in the annual spring musicale given by Hamilton Community Service in Hamilton, Ohio. The program was under the direction of George Leon Johnson, colored music organizer from the headquarters of Community Service. The accompanist was Almay Warren, a student at Miami University. The participants included the Ladies' Glee Club, a girls' quartet, the Men's Glee Club and a mixed chorus. Several spirituals and art songs by Negro composers were offered by these groups. The soloists were Constance Gill, Mrs. Horace L. Preston, Florence Walker, Rev. O. R. Williams and Mr. Johnson.

A series of community sings held at beaches in Huntington, W. Va., under the auspices of Huntington Community Service, was opened with a program under the direction of Louis Gilmore, assisted at the piano by Mrs. Harry Cohen. These beach "sings" sometimes attract crowds of 2,000 persons. Prof. Peter W. Dykema, of the University of Wisconsin, recently directed a community sing in connection with one of the band concerts by the Dokkie Band. Mr. Dykema visited Huntington as a special musical representative from the headquarters of Community Service.

The Knoxville (Tenn.) Male Chorus, conducted by Frank Sparks and with Miss McBerry as accompanist, recently gave its first annual concert at the High School auditorium, under the auspices of the Parent-Teachers' Association. Standard choral numbers were supplemented with quartets sung by Messrs. Jones, Bigler, Baskerville and Sparks, and by solo numbers and a one-act play. The organization of the chorus was effected by the Knoxville Community Service Council, H. G. Rogers, executive secretary.

Sousa's Remarkable Tour

On July 21 John Philip Sousa began his thirty-first transcontinental tour which will be the greatest in every respect that he has ever made. The following are the first two months' bookings, which list in itself is remarkable:

July 21—(matinee and night) Longwood, Pa., Dupont estate; 22—(matinee and night) Newark, N. J., Olympic Park; 23—(evening) Patchogue, L. I., Patchogue Theater; 24—(matinee and night) Stroudsburg, Pa., Stroud Theater; 25—(matinee and night) Pottsville, Pa., Schuylkill Park; 27—(matinee) Oneonta, N. Y., Oneonta Theater; 27—(night) Schenectady, N. Y., State Theater; 28—Lake Placid, N. Y., Lake Placid Club; 29—(matinee and night) Watertown, N. Y., Avon Theater; 30—Utica, N. Y.; 31—(matinee and night), Syracuse, N. Y., Armory; August 1—(night), Rochester, N. Y., Eastman Theater; 2—(matinee and night) Albany, N. Y., Heckman Bleecker Hall; 3—(evening) Catskill, N. Y., Community Theater; 4—(matinee and evening) Ocean Grove, N. J., Auditorium; 5-15—Willow Grove, Pa., Willow Grove Park; September 16—(matinee and night) Boston, Mass., Symphony Hall; 17—(matinee and night) Lowell, Mass., Memorial Auditorium; 18—(matinee and night) Portland, Me., City Hall; 19—(matinee and night) Bangor, Me., Auditorium; 20—(matinee) Augusta, Me., City Hall; 21—(night) Lewiston, Me., City Hall; 21—(night) Manchester, N. H., Strand Theater; 22—(matinee and night) Worcester, Mass., Mechanics Hall; 23—(matinee) Fall River, Mass., Bijou Theater; 23—(night) Providence, R. I., Albee Theater; 24—(matinee and night) Brockton, Mass., High School Hall; 25—(matinee) New London, Conn., Capitol Theater; 25—(night) Norwich, Conn., Armory; 26—(matinee and night) New Haven, Conn., Woolsey Hall; 27—(matinee and night) Hartford, Conn., Footguard Hall; 28—(matinee) North Adams, Mass., Drury High School Auditorium; 28—(evening) Pittsfield, Mass., The Armory; 29—(matinee and night) Springfield, Mass., Auditorium; 30—(matinee) Bridgeport, Conn., Poli's Palace Theater; 30—(night) Waterbury, Conn., Armory, and October 1—(matinee and night) Poughkeepsie, N. Y., Barvaden Theater.

Peralta's Large Repertory

Frances Peralta, who sailed on the Leviathan on July 4, will spend the summer in Verona, Italy, studying some of the more modern Italian operas which have never been produced in this country. Miss Peralta already has a repertory of forty-three operas that she can sing at a moment's notice, which makes her one of the most valued members of the Metropolitan Opera Company.

Crooks to Sing in Auburn, N. Y.

Richard Crooks has been engaged by the Auburn, N. Y., Morning Musicales for a concert on March 12 next. Other appearances booked in the same State include Rochester, Olean and Troy.

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CHICAGO

(Continued from Page 26).

known as the Chicago Philharmonic Conservatory of Music. Maurice Rosenfeld, the distinguished pianist, pedagogue, critic of the Chicago Daily News, lecturer and teacher, is to be the president, and among members of the faculty may already be mentioned such musicians as Alexander Zukowsky, who will head the violin department; A. Krauss, well known violinist, who will also teach at the school; Isadore Buchhalter, whose name will be found among the piano teachers, and Charles Dalmores, the noted operatic tenor, who will have charge of the opera class as well as head the vocal department. Many other teachers have been selected and a complete announcement will soon appear in these columns.

DR. LULEK PUPILS SING.

Letty Noles, a young girl who has not yet reached her sixteenth birthday and who has the voice of a full grown



LETTY NOLES

woman, gave a private recital for this reviewer in the studio of her teacher, Dr. Fery Lulek, at the Chicago Musical College on a recent afternoon. Miss Noles has an extraordinary voice for a girl of her tender years. She is not

a prodigy; she has the voice of a mature woman. If a screen had been placed before her and the opinion of this reporter then asked, the answer would have been "a fine voice, well placed and produced with good emission." Miss Noles was heard in several arias and songs, and to look at her one wonders how a little girl could have such a mature voice. She is an exception, and probably will be heard this coming season in many public affairs.

NICOLAY IN ALEXANDRIA.

Constantin Nicolay is spending the summer months at his home in Alexandria, Egypt. The many friends of the distinguished basso in America hope to see him back with the Chicago Civic Opera Company next season.

MUSICAL NEWS ITEMS.

Mark Oster, the American baritone, is winning many friends and admirers through his several appearances with the Ravinia Opera Company. Mr. Oster's repertory consists of 120 operas and 500 songs. He is teaching all summer and has many artists and professional pupils, who keep him constantly busy at his studios in Chicago.

Maurice Rosenfeld has removed his popular piano school to Suite 917 Kimball Building, where he has increased space and facilities and well appointed studios, combining all essentials.

Belle Forbes Cutter has departed for a season of much needed rest and recreation to return in September.

JEANNETTE COX.

Galli-Curci at Ocean Grove, August 18

Mme. Galli-Curci will give one concert this summer, that at the Auditorium, Ocean Grove, N. J., Saturday evening, August 18. The diva has interrupted her summer vacation

for this special recital which will mark her fourth appearance at this famous resort. Mme. Galli-Curci retired to her new home in the Catskills early in June, following her season in opera and concert, and will make no other exceptions as she wishes to conserve her energy for the coming season.

Schipa's Only Summer Concert

Tito Schipa, who this summer is singing at the Ravinia Park Opera, will interrupt his services there long enough to give a concert at Winona Lake, Ind., Thursday, August 16. When the contract was signed for Ravinia special exception was made for this concert inasmuch as the Ravinia contract called for his services for the entire season extending from the middle of June until the early part of September.

This will be his only summer appearance in concert and the engagement was the result of the great success he scored in Daytona Beach, Fla., last season. The same local manager operates at both of these places and immediately upon conclusion of Schipa's concert in Florida last season he sent a wire to Evans & Salter requesting a date for Winona Lake this summer.

Klibansky Leaves for Master Class in München

Sergei Klibansky, the vocal instructor, sailed for Europe August 8 on the steamer Bremen. He will hold a master class of six weeks at München, beginning August 20. He recently finished a master class at Seattle, Wash., at the Cornish School, this being his fourth season there. He speaks in high terms of the material he had to work with, believing it the best he has yet had in Seattle. On July 31 he introduced one of his artist pupils, Katherine Rice, in a very successful recital.

Mr. Klibansky will be accompanied on his trip abroad by several of his pupils. He will return to America in October.

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VICTOR HERBERT OPENS COSMOPOLITAN THEATER

Writes Original Music for Marion Davies' New Film

The old Park Theater was recently bought by William Randolph Hearst and practically rebuilt at an enormous cost in order to house the new picture of Marion Davies, film star, in *Little Old New York*. The interest, as far as we were concerned, was centered in the fact that no less a star than Victor Herbert has been engaged as general music director and twice daily will personally conduct his original overture to the film.

The opening night attracted the special attention that the opening of a new theater and first presentation of a new feature film always demand. There was the usual mob, both inside and outside of the theater. It was a well-behaved crowd, however, with very little show of excitement, although some curiosity was naturally manifest.

It was difficult to grasp the full significance of Mr. Herbert's overture, owing to the fact that the lights remained up and, as usual at openings, the audience was very late in arriving. Thus, it would really take a second hearing to appreciate the work to its fullest extent. Mr. Herbert has also contributed an Interlude between the first and



White photo

VICTOR HERBERT

second parts of the film, and has superintended the arranging of the musical score which accompanies the film, *Little Old New York*.

The orchestra is composed of fifty musicians, and Mr. Herbert's assistant is Frederick Stahlberg, formerly of the Rivoli Theater. Under the masterful hand of Mr. Herbert, this organization plays as one of course expected. There is harmonious accord and the general effect is excellent but what could be expected from a master musician such as Victor Herbert—one who has given to this country some of the most beautiful melodies ever created? This latest appearance of Mr. Herbert comes immediately after the international success of his ballad, *A Kiss in the Dark*, which only emphasizes the tremendous vogue he enjoys.

The film, *Little Old New York*, with an all-star cast, certainly proves that if Marion Davies continues to work very hard she will make some impression among serious minded persons regarding her ability to act for the screen. Of course, everything that could be given to a film production surrounded Miss Davies. The direction seemed perfect, and the scenery created by Joseph Urban is a masterful creation. Even the smallest parts have been assigned film stars. As for Miss Davies, her work in Part I would stand criticism with the best films of the season. There were many moments when she was splendid, and her work was far beyond anything that many of her well wishers ever expected. Undoubtedly the film will continue for some time to come. The story is too well known for one to go into details. The film version has been taken from the play of the same name which enjoyed a season's run at the Plymouth Theater two years ago.

THE RIVOLI.

The feature film, *Hollywood*, came to the Rivoli last week and at this present writing it is safe to say that it will continue for a couple of weeks longer at this theater and undoubtedly will be shown later at the Rialto. The picture is tremendously interesting from the fact that dozens of the best known stars in screen-land appear. It is one of those intimate films which appeal so strongly not only to movie fans but also to the public at large. There is a flimsy story with a moral: girls who have only beauty stay away from the movies, and this fact binds these various scenes together, and in an amazing way creates a film that holds the interest from the first to the last.

It is supposed to be propaganda for Hollywood and it certainly is the very finest sort. Much of it is exceedingly clever, bordering on the sarcastic, and there are actual moments of real burlesque. It is useless to suggest that all should see this film, because apparently everyone here is trying to get in the theater.

The musical program, one is sorry to say, had to take secondary place, not because it fell below the usual standards, but for the simple reason that all were very much absorbed in the film. The overture, *If I Were King*, was ably directed by Willy Stahl. The next musical number of importance was *Dreams*, a combination of singing and dancing. Gladys Rice, soprano, and Wendell Hart, tenor, assisted by three dancers of the ballet corps, gave the num-

bers. Paul Oscar offered an artistic interpretation of Drigo's *Serenade*.

THE RIALTO.

There was also a fine picture here last week—movie fans' favorite, *Thomas Meighan*, in *Homeward Bound*. It was an all-round good picture and drew fine houses all week. Here it was the musical program that created the greatest interest. Mr. Riesenfeld's Classical Jazz, with Mr. Riesenfeld conducting, was the *March of the Wooden Soldiers*. Seven little Negro boys, representing soldiers, marched in front of the orchestra, and various members of the orchestra jumped up and down to the music, giving a most amusing effect. This was so clever that practically every newspaper commented upon it. The soloist was Alexis Adamov, tenor, heard here many times before, and who acquitted himself most creditably in *Cielo e Mar*. The second soloist was Mme. Von Turk-Rohn, who made her first appearance as a Riesenfeld artist last week. Her number, *Oh, Come With Me*, was cordially received. The overture was made up of selections from *Pique Dame*.

THE CAPITOL.

Owing to the great success with our local public of *Three Wise Fools*, the picture was held over a second week and the musical program surrounding it remained the same. The picture this week is *The Spoilers*. The musical program consists of a solo by Mme. Stralia and a special prologue. The overture consists of the scherzo and finale of Tchaikowsky's fourth symphony.

THE STRAND.

The feature picture here for last week was *Trilby*. It was something of a disappointment, though it could never be said that it was not a good picture. But somehow the public did not care for it. The feature picture for this week is *Jackie Coogan* in his newest film, *Circus Days*.

NOTES.

At this writing it is altogether possible that all theaters, motion picture houses, vaudeville houses and places of amusement will be closed on Friday while the city is in deep mourning for President Harding. Four theaters closed their doors Friday last when the terrible news spread over the country that the President was dead.

It has just been learned that J. J. Shubert will produce Lehar's newest operetta, *The Life of Paganini*, the coming season.

The writer went to the Gaiety Theater last week and, between acts, was treated to an excellent rendition of that well known ballad, *Love Sends a Little Gift of Roses*. It was really amusing to note the effect on the audience which had laughed so heartily over Cyril Maude in the first act, for all hummed and sang the well known melody—Anyhow, Aren't We All.

M. J.

Martha Atwood Debuts in Opera

Following the cable report of the debut with great success of Martha Atwood as Mimi in *La Bohème* at the Teatro Lizza, Siena, Italy, July 8, programs and notices now come showing the high tribute Puccini's countrymen paid that American soprano at her first appearance in opera. The most important of these was an immediate engagement for the Teatro Polittimo, Genoa, from August 22 to September 15 in *Bohème*, later in the month in *Manon Lescaut*.

Her success apparently was instantaneous at the first of the four performances of *La Bohème*, after which *Il Nuovo Giornale* found the Mimi, Signorina Marta Atti (the name Miss Atwood has taken) "a debutante who disclosed herself to be an exquisite, finished artist," and praised "the grace and beauty of sentiment with which she sang, her purity of intonation, the freshness of her voice, its fine timbre and its superb resonance particularly in the upper register."

La Nazione reported that "from the opening scene, applause unanimous and ardent swept, especially to the distinguished (bravissima) Marta Atti."

The debut July 8 was followed by three performances, July 9, 11 and 12. At the last two a "serata" was given in the theater after the performance "in honor of the debutante."

Until Miss Atwood sailed for Milan, a year ago last January, she was entirely a product of American teaching. In the last half year in America she decided upon a career in opera and for two months before her departure passed a number of roles with Sig. Corradetti. With this single exception, her study for seven and a half years, both in voice and in interpretation of song—in which she showed an uncommon gift—had been with Arthur Wilson, first in his studio in Boston and later in New York.

In Italy, Miss Atwood soon sang for Amato, who immediately took her to his accompanist and coach, Carlo Schneider, with whom she has prepared a considerable part of her repertory.

Maestro Serafin, the brilliant young conductor at the San Carlo, Naples, gave her invaluable aid by personal instruction and influence. With an assistant of his, Arturo Vita, she continued her roles and enjoyed his guidance in voice, finding his principles of production entirely sympathetic with those with which she had worked in Mr. Wilson's studio.

Artists Programming Mana-Zucca's Works

Among the many artists who have been programming Mana-Zucca's compositions during the last week may be mentioned: William Robyn, New York; Helen Morris, Detroit, Mich.; Beatrice MacCue, Hightstown, N. J.; Evelyn A. Heath, San Jose, Cal.; Romilda Amaral and Dorothy Sutton, San Jose, Cal.; Lenore Van Blerkom, New York; Suzanne Clough, New York; Helen Greyce, Brooklyn; Lulu E. Pieper, San Jose, Cal.; Laurel Nemeth, New York, and Margaret Messer Morris, Los Angeles, Cal.

Oldest English Publisher Dies

Joseph Benjamin Williams, head of the firm of Joseph Williams, London, publishers, died at his home in Worthing, July 12, at the age of seventy-five. Mr. Williams was not only a publisher but a composer as well, having had a thorough music education on the Continent. As a young man he composed considerably under the pen name of Florian Pascal. The Williams firm has been established for 115 years and will continue under the direction of Mr. Williams' two sons.

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EMANUEL BAER Conducting
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THE BEST THERE IS IN MUSIC

RAVINIA

(Continued from Page 5).

MARTHA, AUGUST 3.

The attendance this year at Ravinia has been made the subject of many articles in the Chicago daily press, and though this reporter believes that the size of a house should not ordinarily be made part of the review of a performance, it might be permissible here to comment on the big patronage Ravinia is enjoying this season. At the performance of Martha not only were all the seats in the inclosure and those outside taken, but also hundreds stood up back of the railing.

What has made Ravinia so popular of late? First of all, the work of President Eckstein; secondly, the artists secured for the season, and thirdly, the press. Opera-goers have been informed that the Ravinia Company was second to none, and reading yearly about the big achievement of the Ravinia Company, the public has slowly responded, and now that the habit has been formed those who used to patronize Ravinia only once in a while are constant attendants.

The performance of Martha is one that will surely make many friends for Ravinia, as it was as fine a performance of Flotow's light opera as could be desired. Graziella Pareto made a big hit in the title role. She looked ravishing to the eye and acted with much more abandon than heretofore. She created nothing short of a furore by her lovely singing of *The Last Rose of Summer*. Pareto is a lovely singer, one who never forces a tone, and the limpidity and clearness of her voice, which, as already noticed and mentioned, has taken on considerable volume, made her Martha as pleasant to the ear as she herself was to the eye. All through the opera she won the favor of her auditors, with whom she is a big favorite.

Ina Bourskaya was excellent as Nancy. Miss Bourskaya's voice, as well as acting, is a little exotic. Even her springy walk differs from that of singers that have been seen in opera in this country, and often that strangeness of tone and stage deportment seem at first to stun one, but after further acquaintance her originality pleases you. She made a big hit and shared with her colleagues in making the night memorial.

Tito Schipa surpassed any of his previous endeavors as Lionel. "I have never heard the second act so well sung by any tenor," said Karleton Hackett, the eminent critic of the Chicago Evening Post, to this reporter at the close of the act. "What a wonderful lesson in bel canto; such legato, such beautiful phrasing," and the phlegmatic Hackett went on, giving full sway to his enthusiasm and expressing his admiration for the young tenor in most glowing terms. Mr. Hackett and this reporter were not the only ones who enjoyed Schipa's work as Lionel. All the critics were unanimous in their praise, and, besides them, the entire audience, which feted Schipa royally.

Virgilio Lazzari gave entire satisfaction as Plunkett, which he dressed a la Werther and this for reasons best known to him, but quite contrary to tradition. He sang the music forcefully and rounded up an excellent quartet. Paolo Ananian was a well-voiced but a sad Sir Tristan. Comedy is surely not Ananian's forte. He seems unable to be funny. He found in the audience, however, a few giggles whenever he stumbled on the stage, this being Mr. Ananian's way of creating hilarity. He made up vocally, however, what was lacking histrionically, and he, too, deserves favorable comment. Hasselmans conducted with assurance and discretion.

IL TROVATORE, AUGUST 4.

The week was concluded with the first performance this season of *Il Trovatore*, too late for review at this time, but the work of the principals will be analyzed at a later date.

RENE DEVRIES.

Sir Hugh Allen for Rochester?

London, July 30.—There is a persistent rumor here that the Eastman School of Music in Rochester is negotiating with Sir Hugh Allen with a view to securing his services as director of that institution.

L. C.

Paul Bender's Concert Engagements

Paul Bender, bass baritone of the Metropolitan Opera Company, will make a number of recital appearances next season. He has also been engaged as soloist with the Minneapolis Symphony Orchestra.

SUMMER DIRECTORY

A
Adler, Clarence.....Lake Placid, N. Y.
Aida, Frances.....Europe
Alberti, Sol.....South America
Alcock, Merle.....Europe
Allen, Mary.....Shandaken, N. Y.

B
Bachaus, William.....Europe
Bachman, Edwin.....Europe
Barclay, John.....Europe
Barber, Lyell.....Passaconaway, N. H.
Bartik, Ottakar.....Europe
Bates, Mona.....Toronto, Canada
Benel, Caryl.....Shandaken, N. Y.
Berumen, Ernesto.....Kew Gardens, L. I., N. Y.
Bloch, Alexander.....Lake Placid, N. Y.
Bonelli, Richard.....Europe
Bonucci, Arturo.....Italy
Brady, William S.....Europe
Brambila, Leora.....Europe
Brard, Magdeleine.....Torino, Italy
Breneman, Karl.....Sound Beach, Conn.
Bristol, Frederick.....Europe
Britt, Horace.....Woodstock, N. Y.
Brokaw, Ralph.....Crivitz, Wis.
Brookhurst, Claire.....Chautauque Lake, N. Y.
Bryara, Mildred.....St. Louis, Mo.
Buell, Dai.....Europe
Buhlig, Richard.....Europe
Burgin, Richard.....Europe
Burnmaster, Willy.....Copenhagen, Denmark
Butler, Harold L.....Syracuse, N. Y.
Buzzi-Pecia, A.....Lago Maggiore, Italy

C
Cahier, Mme. Charles.....Europe
Calve, Emma.....Agassaz (Aveyron), France
Carl, Dr. William C.....Mediterranean Cruise
Carrara, Olga.....South America
Carri, F. and G.....Nantucket, Mass.
Casini, Gutia.....Dresden, Germany
Casella, Alfredo.....Italy
Cavalle, Erna.....Atlantic City, N. J.
Chaliapin, Feodor.....Europe
Chamlee, Mario.....Europe
Clemens, Clara.....Santa Barbara, Cal.
Coppicus, F. C.....Port Chester, N. Y.
Cornell, A. Y.....Winston-Salem, N. C.
Cornely, Pauline.....Milan, Italy
Cottlow, Augusta.....Troy, N. H.
Cox, Ralph.....Los Angeles, Cal.
Cox, Calvin.....Yankton, S. D.
Craft, Marcelle.....Munich, Germany
Crespi, Valentina.....Europe
Crimi, Giulio.....Rome, Italy
Crooks, Richard.....Villa Park, N. J.
Cuthbert, Frank.....McKeesport, Pa.

D
Dadmun, Royal.....Williamstown, Mass.
Dalberg, Melvin H.....Europe
Dambmann, Emma.....Europe
Dambos, Maurice.....Liege, Belgium
David, Annie Louise.....San Francisco, Cal.
David, Ross.....Waterford, Conn.
Davies, Reuben.....Green Mountain Falls, Colo.
Davis, Ernest.....Milan, Italy
Decker, Clara.....Cape Cod, Mass.
De Giberge, Marie Germaine.....Richmond Springs, N. Y.
De Luca, Giuseppe.....Rome
De Lys, Edith.....Cincinnati, Ohio
Dilling, Mildred.....France
Ditson, Charles H.....Jackson, N. H.
Dolan, A. G.....Hurleyville, N. Y.
Dumesnil, Maurice.....Europe
Duncan Dancers, Anna, Liza and Margo.....Europe
Durno, Jeannette.....Chicago, Ill.
Dushkin, Samuel.....Paris, France
Dux, Claire.....Europe

E
Easton, Florence.....Ravinia Park, Ill.
Eddy, Madeline.....Bayonne, N. J.
Ellerman, Amy.....Yankton, S. D.
Elman, Mischa.....Deal, N. J.
Enesco, Georges.....Sinaia, Rumania
Erh, John Warren.....Lake George, N. Y.

F
Fanning, Cecil.....Columbus, Ohio
Farnam, Lynnwood.....London, England
Ferguson, Bernard.....Cincinnati, Ohio
Fielder, Arthur.....Swinemunde, Germany
Figue, Carl and Katherine Noak.....Cape Cod, Mass.
Fischer, Adelaide.....Oakland, Me.
Fischer, Elsa.....Hawthorne, N. Y.
Fitzu, Anna.....Europe
Flonzalet Quartet.....Switzerland
Foster, Fay.....Lavallette, N. J.
Foster, Frances.....Europe
Foster, Kingsley.....Derby, Vt.
Frank, Ethel.....Long Island, N. Y.
Friedberg, Carl.....Altenrode, Germany
Friedman, Ignatz.....Alt-Ausee, Austria

G
Gardner, Grace G.....Hillsboro, Ohio
Gawrilowitch, Ossip.....Santa Barbara, Cal.

Gallo, Fortune.....Europe
Gatti-Casazza, Giulio.....Europe
Gehrke, Prof. K. W.....Ithaca, N. Y.
Gerardy, Jean.....Sydney, Australia
Geschel, Adelaide.....Haines Falls, N. Y.
Geyer, Steffen.....Scandinavia
Gianini, Dusolina.....Lake George, N. Y.
Gibson, Laurence Clifford.....Pittsburgh, Pa.
Gigli, Beniamino.....Europe
Given, Thelma.....Georgetown, Conn.
Graber, George Folsom.....Blue Ridge, Ga.
Griffith, Yeaman.....Los Angeles, Cal.
Grow, Ethel.....Rockland, Me.
Gruenberg, Eugene.....Vienna, Austria
Gruppe, Hazel.....Fontainebleau, France
Gruppe, Paulo.....Chautauque, N. Y.
Gunn, Alexander.....Europe
Gunster, Frederick.....Bine Mountains, Tenn.
Gutman, Elizabeth.....Baltimore, Md.

H
Hackett, Arthur.....Alton, N. H.
Hackett, Charles.....Europe
Hansell, Fitzhugh W.....Europe
Hart, Addy Yergain.....Winston-Salem, N. C.
Hassman, Ellis Clark.....Easthampton, L. I.
Harris, Victor.....Blue Hill, Me.
Havens, Raymond.....Europe
Hayes, Roland.....Europe
Haywood, Frederick.....Asheville, N. C.
Heckel, Emma.....Cincinnati, Ohio
Heister, Jacobus.....Europe
Hempel, Frieda.....Europe
Henry, Harold.....Bennington, Vt.
Hess, Myra.....England
Herzog, Sigmond.....Lake Placid, N. Y.
Hess, Jessie Gerner.....Averill Park, N. Y.
Hofman, Joseph.....Ogunquit, Me.
Hofmann, Josef.....Europe
Hollister, Cornelia Colton.....Lenox, Mass.
Hollman, Joseph.....Paris, France
Homer, Louise.....Lake George, N. Y.
Howell, Dicie.....Winston-Salem, N. C.
Hubbard, Arthur J.....Worcester, Mass.
Huber, Daniel, Jr.....Lake Placid, N. Y.
Hurok, S.....Europe
Hus, Mr. and Mrs. Henry Holden.....Diamond Point, N. Y.
Hutcheson, Ernest.....Chautauque, N. Y.

J
Jacchia, Ester reissum.....Italy
Jeritza, Maria.....Europe
Johnson, Edward.....Europe
Jonas, Alberto.....Berlin-Friedenau, Germany

K
Kaufmann, Minna.....Europe
Keener, Suzanne.....Allegheny, Pa.
Kellard, Lucille.....Rome, Italy
Kelly, Mr. and Mrs. Thomas James.....Little Bear Head, N. H.
Kindler, Hans.....Europe
Kingston, Morgan.....Evanston, Ill.
Klink, Frieda.....Schroon Lake, N. Y.
Kneisel, Franz.....Blue Hill, Me.
Kneisel, Ernest.....Munich, Bavaria
Kirk, Susie.....Milan, Italy
Kochanski, Paul.....Europe
Konecny, Josef.....Chicago, Ill.
Korb, May.....Lake George, N. Y.
Kortachak, Hugo.....Pittsfield, Mass.
Kouns, and Sara.....England
Kraft, Arthur.....Waterville, Me.
Kreiner, Edward.....Pittsfield, Mass.
Kriens, Christian.....Europe
Krueger, Emmy.....Zurich, Switzerland
Krusse, Leone.....Munich, Germany
Kuhle, Laura W.....Monmouth, Me.
Kuns, Lada Dilling.....Lumberville, Pa.

L
La Charme, Maud.....Ocean City, N. J.
Lambert, Alexander.....Europe
Land, Harold.....Stockbridge, Mass.
Lauri-Volpi, Giacomo.....Ravinia Park, Ill.
Lazari, Carolina.....Ston. Creek, Conn.
Leginska, Ethel.....London, Eng.
Lennox, Elizabeth.....Darien, Conn.
Lenska, Augusta.....Berlin, Germany
Leonard, Florence.....Ogunquit, Me.
Leopold, Ralph.....Cleveland, Ohio
Levenson, Boris.....Brighton Beach, N. Y.
Leiz, Hans.....No. Hackensack, N. J.
Levitaki, Mischa.....Avon-by-the-Sea, N. J.
Lewis, Goldina de Wolf.....Newport, N. H.
Liebmann, Jennie S.....Booth Bay Harbor, Me.
Littlefield, Laura.....Mariboro, Me.
Ljungqvist, Samuel.....Pewee, Vt.
Long, Georges.....Fontainebleau, France
Loring, Harold.....Waterloo, Iowa
Lowe, Caroline.....Cleveland, Ohio
Lucchesi, Josephine.....Ravinia Park, Ill.
Luce, Wendell H.....Provincetown, Mass.
Luikar, Pavel.....Newport, R. I.
Lyster, Wilbur A.....East Brookfield, Mass.

M
McClanahan, Richard.....England
McCormack, John.....England
McConnell, Harriet.....Paris, France
MacArthur, Pauline Arnoux.....Vineyard Haven, Mass.
Macbeth, Florence.....Europe
MacDonald, Harriet Bacon.....Chicago, Ill.
Macmillen, Francis.....Europe
Maier, Guy.....Paris, France
Malkin, Joseph, Manfred and Anita.....Berlin, Germany
Mannes, Clara and David.....Mount Desert, Me.
Martinielli, Giovanni.....Milan, Italy
Mason, Edith.....Milan, Italy

Matzenauer, Margaret.....Europe
Maurel, Barbara.....Europe
Meader, George.....Europe
Meisle, Kathryn.....Summer's Point, N. J.
Meldrum, John.....Kennebunkport, Me.
Melias, Mary.....Lake George, N. Y.
Mero, Yolanda.....Beckett, Mass.
Middleton, Arthur.....Chicago, Ill.
Mikova, Marie.....Omaha, Neb.
Miller, Reed.....Lake George, N. Y.
Miller, Ruth.....Europe
Mittler, Marie.....Europe
Mulligan, Harold.....Europe
Miquelle, Georges.....Lake Placid, N. Y.
Miquelle, Renee L.....Montlher par Abbeville, France
Miura, Tamaki.....Europe
Morison, Roberto.....Europe
Morini, Erik.....Europe
Morris, Etta Hamilton.....Europe
Morison, Gladice.....Lake Placid, N. Y.
Morrison, Margery.....Fontainebleau, France
Mudgett, Louis H.....Center Harbor, N. H.
Muklie, May.....Europe
Muns, Mieczyslaw.....Krakow, Poland
Murphy, Lambert.....Munsonville, N. H.
Muzio, Claudia.....Buenos Aires, S. A.

N
Nearing, Homer.....Provincetown, Mass.
Nevin, Olive.....Sewickley, Pa.
Newcomb, Ethel.....Whitney Point, N. Y.
Nielsen, Alice.....Bedford Hills, N. H.
Nikisch, Mitja.....Germany
Noble, T. Tertius.....Farmington, Me.
Norden, N. Lindsay.....Osterville, Mass.
Norfleet Trio.....Georgetown, Conn.
Northrup, Margaret.....Europe
Novas, Guionas.....Sao Paulo, Brazil
Novello, Marie.....London, England
Nyiregyhazi, Erwin.....Berlin-Friedenau, Germany

O
Opdycke, Mary Ellis.....Europe
Orrell, Lucile.....Cape Cod, Mass.
Oskentown.....Raymond, Me.
Oswald, Alfredo.....Williamstown, Vt.

P
Paderewski, Ignaz.....Europe
Paretto, Graziella.....Ravinia Park, Ill.
Patterson, Elizabeth Kelso.....Sudbury, Vt.
Peralta, Frances.....Europe
Perfield, Effa Ellis.....Europe
Peterson, May.....Europe
Polacco, Giorgio.....Milan, Italy
Polah, Andre.....Woodstock, N. Y.
Potter, Harrison.....Stamford, Vt.
Potter, Howard.....Chicago, Ill.
Powell, John.....Richmond, Va.

R
Rains, Leon.....Schroon Lake, N. Y.
Raisa, Rosa.....Italy
Regnacs, Joseph.....Raymond, Me.
Reimberg, George.....Sea Cliff, L. I., N. Y.
Reithberg, Elizabeth.....Ravinia Park, Ill.
Reviere, Berta.....Italy
Rieser, Dr. Karl.....Lincolnton, Me.
Riesberg, F. W.....Norwich, Conn.
Riker, Franklin.....Indian Lake, N. Y.
Rimini, Giacomo.....Italy
Robinson, Carol.....Brookhaven, L. I., N. Y.
Robinson, Purdon.....New Rochelle, N. Y.
Rogers, Van Vechton.....Oak Bluffs, Mass.
Romaine, Ninon.....Europe
Rosenblatt, Josef.....Europe
Roxas, Emilio A.....Italy
Rubinstein, Arthur.....Europe
Rubinstein, Erna.....Europe
Ruffo, Tito.....Rome, Italy
Russell, Carlotta.....Los Angeles, Cal.
Russell, Sydney King.....Los Angeles, Cal.
Rybnar, Dr. Cornelius.....Tanneraville, N. Y.
Ryman, Paul.....Nashville, Tenn.

S
St. Denis, Ruth.....Peterboro, N. H.
Saar, Louis Victor.....Portland, Ore.
Salmond, Felix.....New Canaan, Conn.
Salvi, Alberto.....Chicago, Ill.
Salzedo, Carlos.....Seal Harbor, Me.
Samaroff, Olga.....Seal Harbor, Me.
Sametini, Leon.....Chicago, Ill.
Samoloff, Lazar S.....Italy
Schelling, Ernest.....Switzerland
Schipa, Tito.....Glencoe, Ill.
Schiller, Celia.....Lake Champlain, N. Y.
Schofield, Edgar.....Chatham Center, N. Y.
Schumann Heink, Ernestine.....Coronado, Cal.
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Sherwood, Bianca.....New Orleans, La.
Silva, Giulio.....Cleveland, Ohio.
Silvius, D. H., Jr.....Los Angeles, Cal.

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Simmons, Louis.....Europe
Sittig Trio.....Stroudsburg, Pa.
Smith, Ethelinde.....Alton Bay, N. H.
Snyder, Nettie E.....Europe
Southwick, Frederick.....Minneapolis, Minn.
Sparks, Estelle.....Lake Hopatcong, N. J.
Spiering, Theodore.....Berlin, Germany
Springer, Herman.....Centennial, Wyo.
Spross, Charles Gilbert.....Winston-Salem, N. C.
Squires, Marjorie.....West Hurley, N. Y.
Stanley, Helen.....Twin Lakes, Conn.
Steel, John.....San Francisco, Cal.
Stephens, Percy Rector.....Chicago, Ill.
Stoesel, Albert.....Chautauqua, N. Y.
Stopak, Josef.....Flushing, L. I., N. Y.
Strickland-Anderson, Lily.....Williamston, N. C.
Stuart, Francis.....Los Angeles, Cal.
Sturges, Hayes.....Magnolia, Mass.
Sundelius, Marie.....Stockholm, Sweden
Swain, Mary Shaw.....Long Island, N. Y.
Szumowska, Antoinette.....Europe

T

Tas, Helen Teschner.....Europe
Tell, Sylvia.....Sheboygan, Wis.
Telva, Marion.....Ravinia Park, Ill.
Tew, H. Whitney.....Silver Creek, N. Y.
Thibaud, Jacques.....Europe
Thomas, Edna.....New Orleans, La.
Thomas, John Charles.....Europe
Thomas, Ralph.....Milan, Italy
Thorne, William.....Europe
Thunder, Henry Gordon.....Atlantic City, N. J.
Thursby, Emma.....Europe
Tiffany, Marie.....Europe

Tillotson, Frederick.....Denver, Colo.
Tokatyan, Armand.....Ravinia Park, Ill.
Topping, Leila.....Chester, N. J.
Truette, Everett.....Greenville, Me.
Turner, H. Godfrey.....Whitefield, N. H.
Turpin, H. B.....Victoria, B. C.

U

Usher, Ethel Watson.....Portland, Me.

V

Valeri, Delia M.....Europe
Valentine, John.....Rome, Italy
Van Der Veer, Nevada.....Lake George, N. Y.
Vecsey, Ferenc.....Tyrolian Mountains
Vidas, Raoul.....Adirondack Mountains
Visanski, Daniel.....Old Forge, N. Y.
Vigna, Tecla.....Milan, Italy
Von Doenhof, Albert.....Highmount, N. Y.
Von Klenner, Baroness.....Point Chautauqua, N. Y.

W

Wadler, Mayo.....Swinemunde, Germany
Waller, Frank.....Bavarian Alps
Warren, Frederic.....Buffalo, N. Y.
Weber, Henry G.....Bremen, Germany
Welsh, Grace.....Boone, Ia.
Wessels, Frederick J.....Europe
White, Roderick.....Berkeley, Cal.
Whitehill, Clarence.....Lake Placid, N. Y.
Whitney, Myron W.....Sandwich, Mass.
Whittington, Dorsey.....Woodstock, N. Y.
Whistler, Grace.....Missoula, Mont.
Willis, Martha D.....Waco, Texas
Wilson, Arthur.....Shandaken, N. Y.
Williams, Parish.....Europe
Wittgenstein, Victor.....Paris, France

Y

Yost, Gayloré.....Fayette, Ohio

Z

Zanelli, Renato.....South America
Zimbalist, Efrem.....Europe

Van Gordon Sings The Old Road

Cyrena Van Gordon, the Chicago opera contralto, is singing John Prindle Scott's song, *The Old Road*, on most of her programs and has recently made a record of it for the Columbia Graphophone Company. This song has proved very popular with contraltos and is sung also by Merle Alcock, Mary Potter and other low-voiced concert artists.

Easton to Open Tour at Ft. Wayne

Florence Easton, the Metropolitan soprano, will open her fall concert tour before the start of the opera season, at Ft. Wayne, Ind., where she has been engaged for a recital at the Majestic Theater on October 15.

Edward Johnson to Have Long Concert Tour

Edward Johnson, now singing in England, will have a long concert tour prior to his next season at the Metropolitan.

Lulu H. Solomon Visits New York

Lulu H. Solomon, dramatic soprano and director of the Stratford Operatic Company, was due to arrive in New York recently, where she will remain for several weeks, during which time she will place a tenor pupil of hers who is said to possess a fine voice. The company is available for concert and church appearances and includes Anna States, contralto; Harry Lombard, baritone; Henri Welton,

tenor; Frank C. Buzza, baritone and accompanist, and Mrs. Solomon, dramatic soprano. A partial list of the repertory includes: *The Mikado*, *Scenes from Carmen*, *Sketches from the Operas*, song cycles, *Gypsy* and *Indian* scenes, scenes with old time melodies, straight concert programs, sacred concerts, oratorio and popular arias.

On Friday evening, June 22, a successful concert was given in Green Springs, Ohio, under the direction of Mrs. Solomon, those appearing being Dolly Nichols, Mrs. Paul Cooper, Cecil Needham, Ruth Cooper, Guesta Keefer, Wanda Daymude, Ben Myers and Lulu Hatfield Solomon.

On May 25, a musical revue was given under her direction for the benefit of the Fostoria, Ohio, High School Band, which won the national prize recently in Chicago. The artists were: Hazel Davis, Gladys Azzar, Thelma Guiston, Anna Agnes, Avon Reigler, Lillian Bodimer, Mrs. Harper Huffman, Leona Gross, Coral Frederick, Yvonne Freese, Madeline Klink, Eileen Simon, Marcelle Kortier, Guesta Keefer, Mrs. Paul Cooper, Dott Sterling, Margaret Wade, Helen Wilson, Eugenia Loos, Carolyn Lease, Ruth Cooper, Mildred Snyder, May Diver, Shirley Duke, Wanda Daymude, Greta Dirr, Mrs. John Wallace, Elizabeth Ropp, Lillian Hecker, Velma Miller, Luella Hammer, Dolly Nichols, Alma Coe, Edna DeWald, Julia Crawford, Salome Kisabeth, Louine Strawbridge, Catherine Murphy, Genevieve Stoddard, Gladys Bevington, Helen Leeseberg, George Hatfield, Al F. Strouse, Glenn Dennis, George Green, Ben Myers, Charles Few, Howard Wickle, Earl Blaser, Charles Pfau, Jr., Ralph Barton, Cecil Needham, Joseph Arnold, Jr., and Lawrence Bredbeck.

Modern Music Heard at Hughes Studio

The ninth Friday evening musicale at the Hughes studio took place on August 3, and brought out a program of modern compositions for piano. Three numbers by Debussy, the *Arabesque* in E, *Reflets dans l'eau* and *Danse*, were charmingly played by Matilde Jones, who added a well rendered second group consisting of MacDowell's *Novellette* and *Elfinance* and the brilliant Strauss-Hughes concert paraphrase on the Wiener Blut Waltz of Strauss, with the MacDowell polonaise and Weber Rondo Brilliant as encores in response to the enthusiastic demand of the audience. Alton Jones contributed to the program a polonaise by E. Blanchet, etude in B flat minor of Scriabin, Debussy's *Minstrels* and the Liszt Legend, St. Francis Walking on the Waves, his powerfully impressive playing of the last number arousing such applause that he was obliged to respond with two encores, giving as extra numbers the prelude and epilogue from MacDowell's *Marionettes*. Each of these young artists had previously given an entire program in the series of Friday evening recitals at the Hughes studio this summer. To conclude the program of the evening, Mr. and Mrs. Hughes played the Arensky suite, op. 15, for two pianos.

Louise Homer at Lake George

Louise Homer will spend the summer at her home at Bolton Landing, Lake George. Mme. Homer's next tour begins in September, and she will be kept busy throughout the season. Guest appearances with the Chicago Civic Opera Association will take up the time not devoted to recitals.

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